

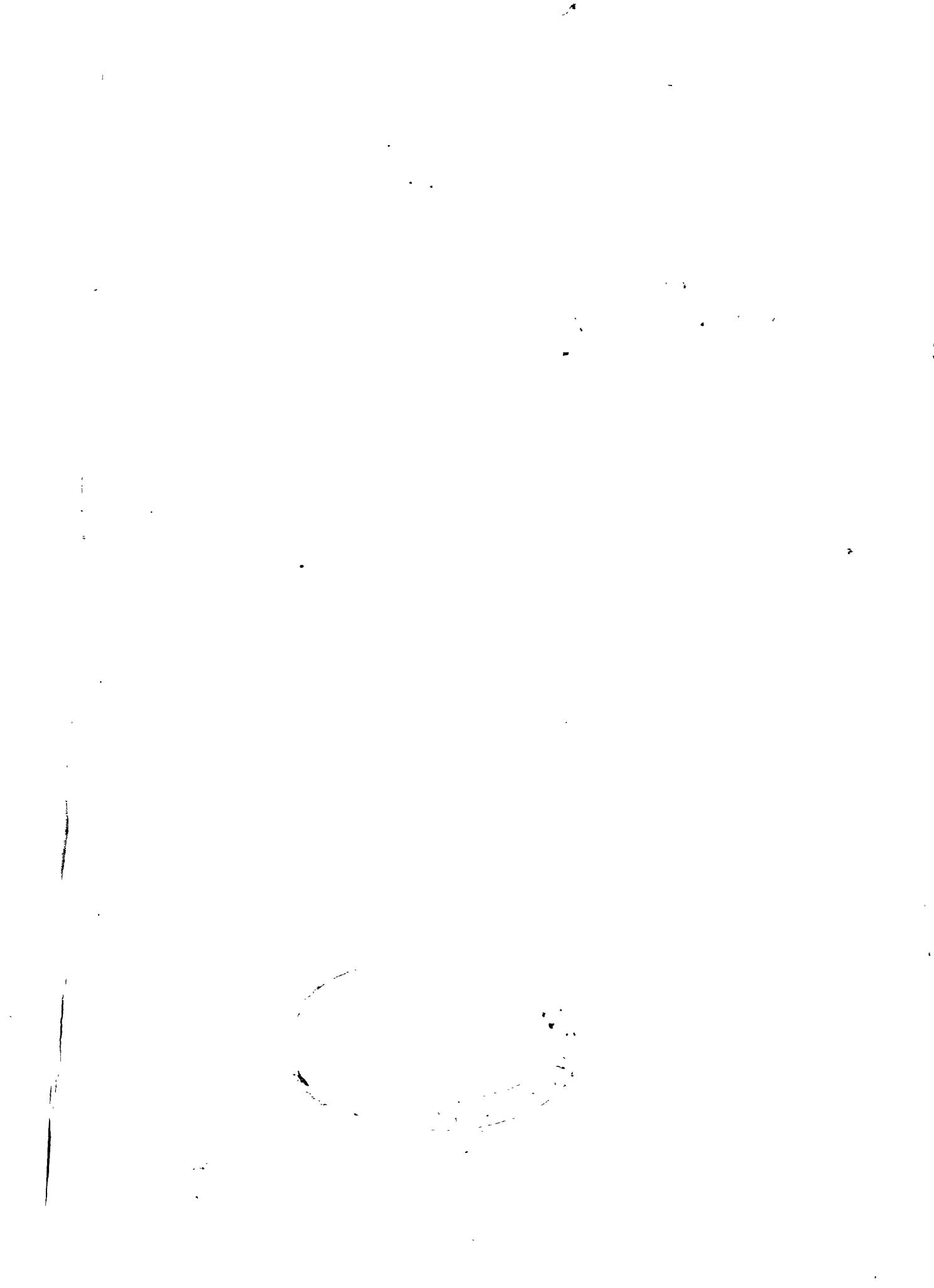
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University of Mysore

ANNUAL REPORT

OF THE

mysore archæological
department

FOR THE YEAR 1931



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BANGALORE:

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P R E F A C E

This report for the year ending 30th June 1931 has been printed and made ready for publication with the kind encouragement and support given by the University of Mysore and the hearty co-operation of the Superintendent, Government Central Press, Bangalore. A sincere attempt has been made to keep up to the standard of the previous reports both in the variety and value of the subject matter and in get up. The report for 1932 is also in the Press and I hope to publish it at an early date.

My special thanks are due to the members of the staff of the Archæological Department who have helped me to send to the Press in rapid succession the reports which were in arrears.

MYORE, }
November 1934. }

M. H. KRISHNA,
*Director of Archæological
Researches in Mysore.*

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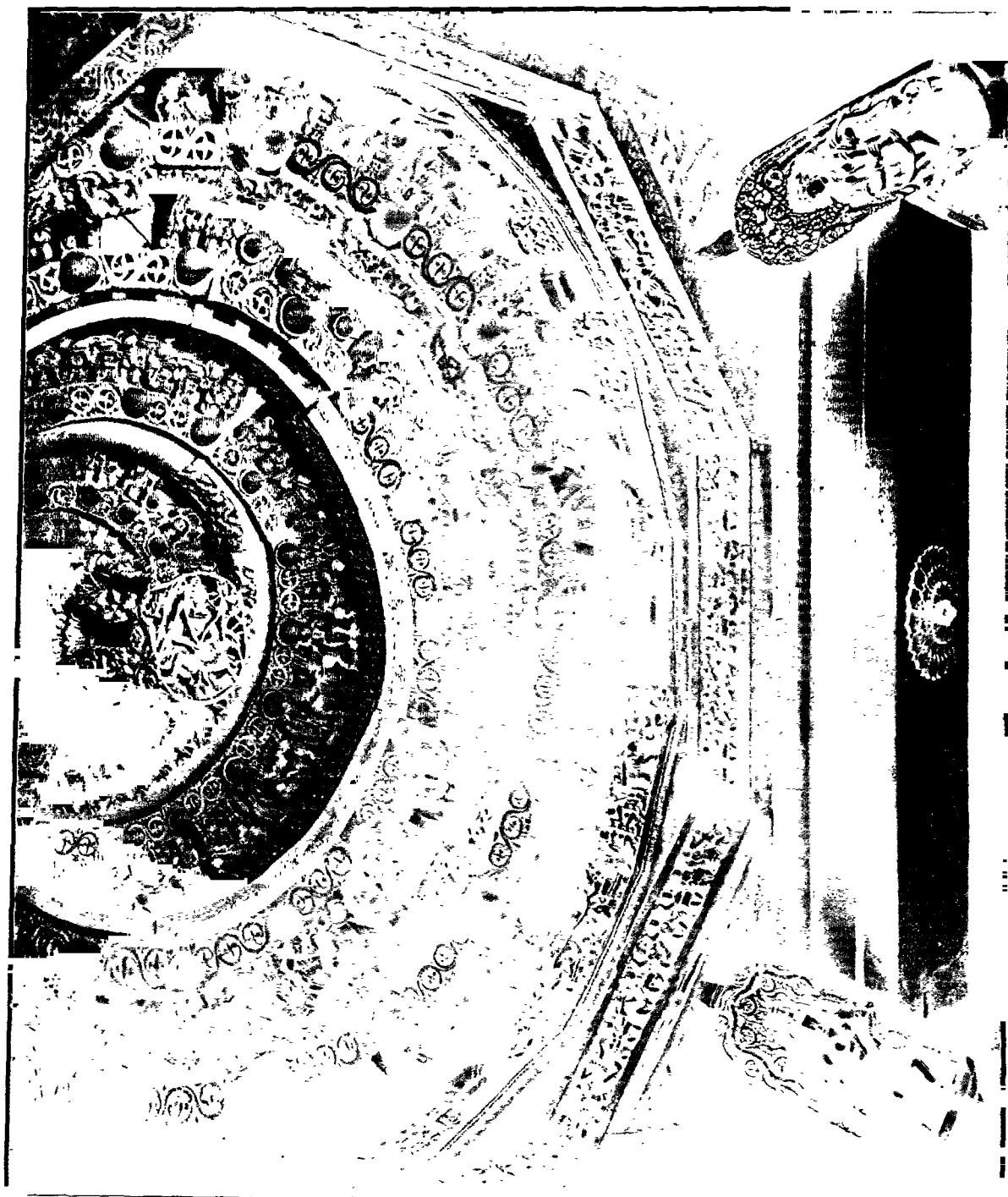
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9		"	8	"	Krishna	"	Kaurava
11		"	36	"	Chitra	"	Chaitra
17							
51		footnote		"	Bavavasi	"	Banavasi
57		line	30	"	XVIII	"	XVII
71		footnote	(1)	"	Ellict	"	Elliot
116		line	19	"	Grarnha	"	Grantha
129		"	1	"	enpressed	"	expressed
135		"	3	"	101	"	154
137		"	11	"	enbankment	"	embankment
149		"	14	"	dance	"	donee
153		"	36	"	laws of the virtue	"	the laws of virtue
181		"	15	"	ond	"	and
188		"	15	"	conquer	"	conqueror
198		"	35	"	abbreviation	"	abbreviation
202		"	35	"	lacunac	"	lacunae
205		"	2	"	entrance the	"	entrance to the

PLATE I.



CHANNAKESAVA TEMPLE AT BELUR : CENTRAL CEILING (p. 44).

ARCHAEOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1931.

PART I—ADMINISTRATIVE.

Staff. Dr. M. H. Krishna, M.A., D.Litt. (Lond.) continued as the Director in addition to his own duties as the Professor of History at the

Maharaja's College, Mysore. The part-time Pandit, who had done valuable service to the Department in collecting inscriptions since the year 1922, was granted leave preparatory to retirement from 2nd March 1931. There was no other change in the staff.

Tours. The Director toured in parts of the Mysore, Chitaldrug, Shimoga, Kadur and Hassan Districts in connection with the conservation and

study of the ancient monuments and also for noting the ancient sites in this part of the State. The Assistant to

the Director toured in parts of the Mysore and Shimoga Districts and collected a large number of new inscriptions. The Architectural Assistant toured in the northern parts of the Shimoga District and surveyed some new monuments. The number of monuments newly discovered and surveyed during the year is about a dozen including a fine stone-built pond of unique design at Hulikere near Halebid, Belur Taluk, Hassan District. About two dozen monuments already known were re-surveyed and studied in detail including the famous temple of Kēśava at Belur.

Epigraphy. The total number of inscriptions discovered and collected during the year is about 100. Of these, about 80 are published in this report. The earliest is connected with the death of the famous Gaṅga ruler Bhūtuga.

Publications. The detailed annual report of the department for the year 1928-29 was completely printed and the Index to the annual reports from 1906 to 1922 was published.

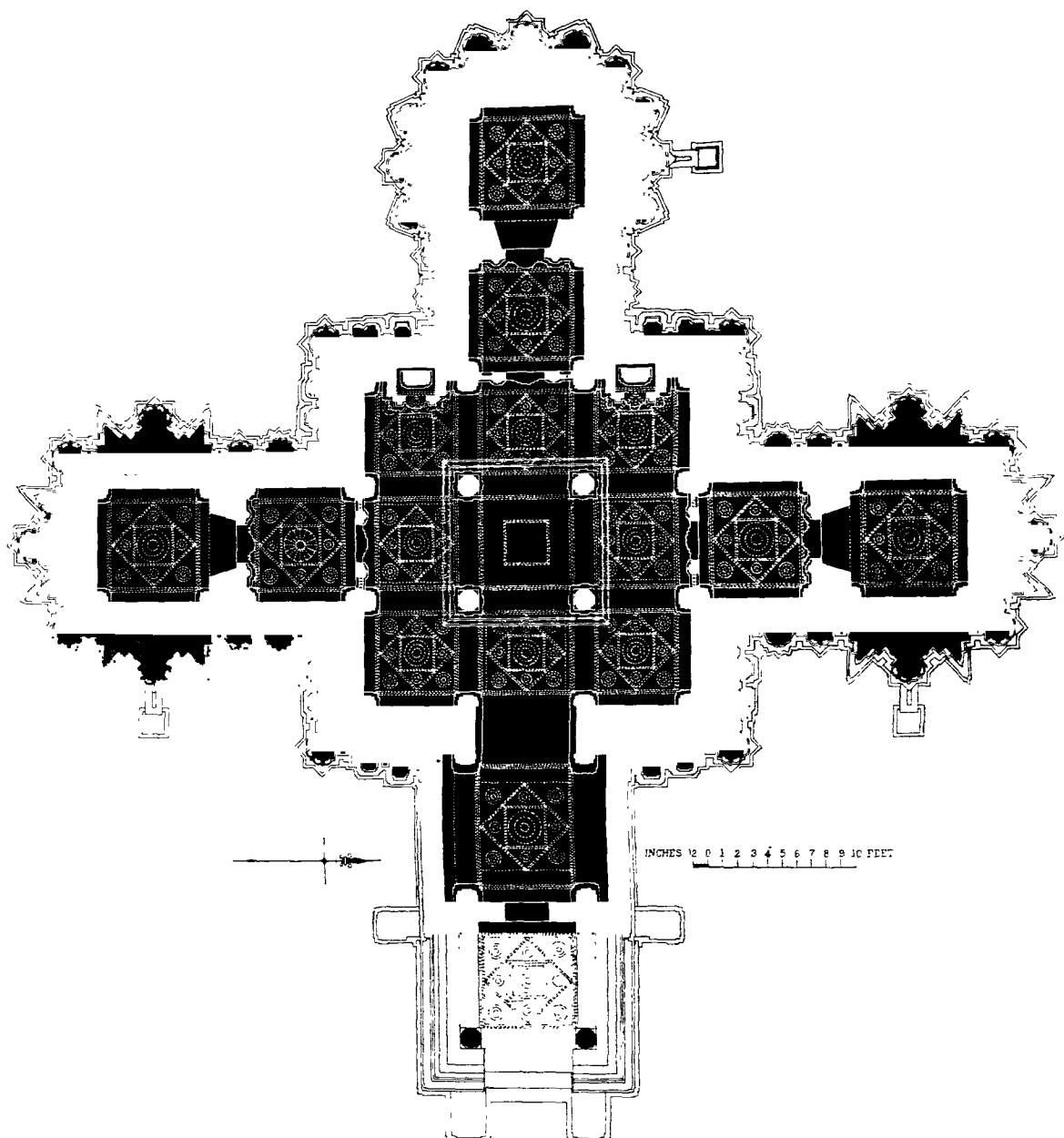
Excavation. Of the special schemes carried on by the department during the year the excavation of the selected area in the Chandravalli site progressed very far and the valuable finds discovered were studied and a draft catalogue was prepared. A part of the excavation report was also printed.

The work of preparing the drawings and ground plans for the monograph on Châlukyan Architecture was continued and detailed studies were made of some of the selected monuments.

Among the exhibitions in which the department took part may be mentioned the Exhibition of Indian art at the Burlington House in London to which a large number of select photographs illustrating architecture and sculpture in Mysore was sent with a descriptive booklet. In connection with the Karnâtaka Sâhitya Parishat held at Mysore and the Dasara of 1930, an exhibition of antiquities was held at the office premises in the Jubilee Hall, Mysore. It attracted a large number of visitors.

Conservation notes on the monuments inspected were submitted to Government from time to time.

PLATE II.



LAKSHMINARASIMHA TEMPLE
BHADRAVATI SHIMOGA TALUK

(p. 3.)

PART II—STUDY OF MONUMENTS AND ANCIENT SITES.

BHADRĀVATI.

LAKSHMÎNARASIMHA TEMPLE.

The town of Bhadrāvati which was formerly known as Benkipur, is situated on the north or right bank of the river Bhadrâ, the **Situation.** Bhadrāvati Iron Works being on the south bank. The river makes a loop here and the town is situated where the river flows westward as a *paśchimavâhini* for about three furlongs. In the centre of the old town on the top of a rising ground is the temple of Lakshminarasimha. (Plate III, 1.) The priest's house, other buildings and trees now hide its view.

There are two inscriptions in the temple. The one outside its north-east wall is of the Vijayanagar period. On the beam of the eastern **History.** extension of the navarâṅga is a Hoysâla inscription of six lines which records a gift to the temple in the late Hoysâla days. The temple was, in all probability, constructed somewhere about the middle of the 13th century A.D., perhaps in the reign of Sômêśvara or Narasimha III.

This monument is a trikûṭâchala or three-celled temple in the Hoysâla style with three towered garbhagrihas and three sukanâsîs opening into a common navarâṅga. (Plate II.) On the east of the navarâṅga, a vestibule has been added in the shape of an extra aṅkâna but its unsculptured walls and doorways lead us to doubt whether these were originally there at all. Just outside the east doorway is a small porch of one aṅkâna.

As usual, the temple has been raised up on a platform supported by elephants at the important corners and corresponding to the contour **Platform.** of the temple itself whose three cells are star-shaped. Since the courtyard is covered with earth almost to the height of the platform, only one or two elephants which have been excavated are visible.

The basement of the temple has six deeply cut cornices whose roughly shaped mouldings have been left unsculptured. Here and in many **Basement.** other places the temple clearly shows that it was left unfinished.

The outer face of the wall is divided into the upper and lower halves by an eaves-shaped cornice. Above it, supported on pilasters, is a **Wall Sculptures.** row of turrets, none of which shows very elaborate workmanship. Below the cornice, on the various faces of

the star-shaped wall, are rows of sculptured figures, about 15 inches high. Most of these have been left uncarved on the south cell, while on the west and north cells they have been carved but not finished. They are not remarkable either for beauty or for finish and do not deserve detailed notice. However, the more important of them are just noticed here.

South-east wall of navaranga :

Standing Vishṇu; man and woman embracing; Sūrya with lady; Mōhinī dancing.

South cell :

No sculptures.

West cell :

South face:—Dancing Gaṇeśa; Mahishāsuramardini; dancing Sarasvatī, standing Sarasvatī, Bhairava; Mādhava; Vēṇugopāla; Mōhinī dancing; Kāliṅgamardana; Kēśava; Vēṇugopāla in several poses; Mōhinī as huntress and in other poses; Mādhava; Manmatha and Rati; Sūrya (sculptor Māba); Harihara; Mōhinī and Dakshināmūrti; Gōvinda; Lakshminārāyaṇa.

(West end)

North side:—Mōhinī dancing; Mōhinī with monkey; Kōdaṇḍarāma with Lakshmaṇa and Hanumān; Kāliṅgamardana; Ugranarasimha; Kēśava; Hālāyudha; Mādhava; Gōvardhanadhāri; Śiva as Jalandhara-sainhāri; dancing groups; Kṛishṇa plundering suspended butter vessels; Mōhinī in various poses.

South cell :

Durgā dancing; Yōganārāyaṇa; Mōhinī dancing; Kēśava; Varadarāja; Vāmana; Vēṇugopāla; Janārdana; Gōvinda; Pāṇḍuraṅga; (Kṛishṇa standing with both hands akimbo, holding flowers or bags); Dakshināmūrti; Kāliṅgamardana; Śiva dancing with skull-headed mace; Kēśava; Paraśurāma; Sūrya; standing Vishṇu; Rati and Manmatha; Madhusūdana; Bhairava; Gōvinda; Mōhinī dancing; a long-coated man holding sword and shield, very probably the officer under whom the temple was built (may not be Dakshināmūrti?); Vēṇugopāla; Gōvardhanadhāri; Kṛishṇa plundering suspended butter vessels; Kāliṅgamardana.

The eaves are remarkably short, projecting between six and nine inches only. Except for the pendent knobs, they are insignificant.

The parapet which is made up of a series of stone towers has been covered over, in most places, by a thick coating of chunām. Where the original stone is visible it is only rough and unsculptured.

Each of the three cells has a star-shaped tower of soap-stone, each with a projection over the corresponding sukhānāsi, but instead of the usual five rows of turrets, with only three, the topmost of these being without śikharas. The two upper

Towers. series of towers and the śikharas appear to have been pulled down and removed completely and substituted with the present cone-shaped concrete śikharas. It is not known when these repairs took place but the presence of a large ventilator in the centre of the navarāṅga suggests that the repairs might have been effected in the days of Mr. Arcot Srinivasachar, Muzrai Superintendent.

The porch which is only one aṅkāṇa square appears to have been introduced after the rest of the temple was built, though it is also definitely Hoysala. It has two round Hoysala pillars on its side benches or 'jagalis' and its rounded parapet railing is unsculptured. Its ceiling has a moderately deep padma, made out of a single slab.

The Porch. The navarāṅga is entered by a vestibule of one aṅkāṇa, the only remarkable thing about which is its existence. The navarāṅga proper is the usual hall of about 20' × 20' having nine squares.

Navarāṅga. Its four pillars are of the usual round Hoysala type. Against its west wall are two towered niches containing fine images of Gaṇeśa and Sarasvatī. These, of course, are among the five deities which form the 'Vishnu-pañchāyatana' of the temple.

The ceilings which are formed by four sets of slabs rising above the beam have finely designed small domes scooped out of single slabs. The central ceiling, however, has been disturbed so as to allow the construction of a ventilator.

South Cell. The south sukhānāsi is entered by a doorway whose beauty is concealed by a thick coating of chunām. But on either side of the jamb is a perforated screen as in the other sukhānāsi doorways.

In the south cell, standing on a large Garuḍa pedestal, is a fine image of Vēnugopāla, about five feet high (Plate III, 2). His ornaments, the flute, the fingers playing upon them, his attendant ladies, joyful cows, and the Gopas and the tamāla tōraṇa over his head are all finely carved, though the left leg on which the weight is borne appears too short and the centre of gravity of the upper body shifted far to the right. (The right forefinger is broken and can be repaired).

North Cell. The north cell is similar to the one on the south, its perforated screen being of a different design. In this cell, on a Garuḍa pedestal, is a standing image of Vishṇu as Purushottama, 5½ feet high, holding chakra, padma, śaṅkha and gadā. The image is fine but is much coated with wax. On its tōraṇa are the usual ten avatāras.

The sukhānāsi doorway of the west cell is flanked by small dvārapālakas and fine perforated screens of scroll design. Above the lintel is a Lakshminarasinha group concealed in chunām. The sukhānāsi ceiling has a finely designed dome having two series of horse-shoe arches.

West Cell. The image in the main cell is a fine one of Narasimha in sukhāsana with Lakshmi on his left lap. The image is well made, though its mane is somewhat conventional. On the tōraṇa are the usual ten avatāras.

TARIKERE.

There is a large area known as the 'Fort', surrounded by a mound which contains remnants of the old fort wall. In a part of the **Fort.** ditch runs the Mysore Railway line.

The palace of the Pāllegārs, which is described as a large-tiled structure, was sold by auction by the Pāllegār family sixteen years ago **The Pallegar's Palace.** to pay debts to the Pāllegār of Kangundi Kuppa. Now nothing of the palace remains; shops cover the whole place.

The Kēśava shrine is a modern one of the Pāllegārs' time containing a soap-stone image, five feet high, of Kēśava which is surely a Hoysala image for which a shrine was built later.

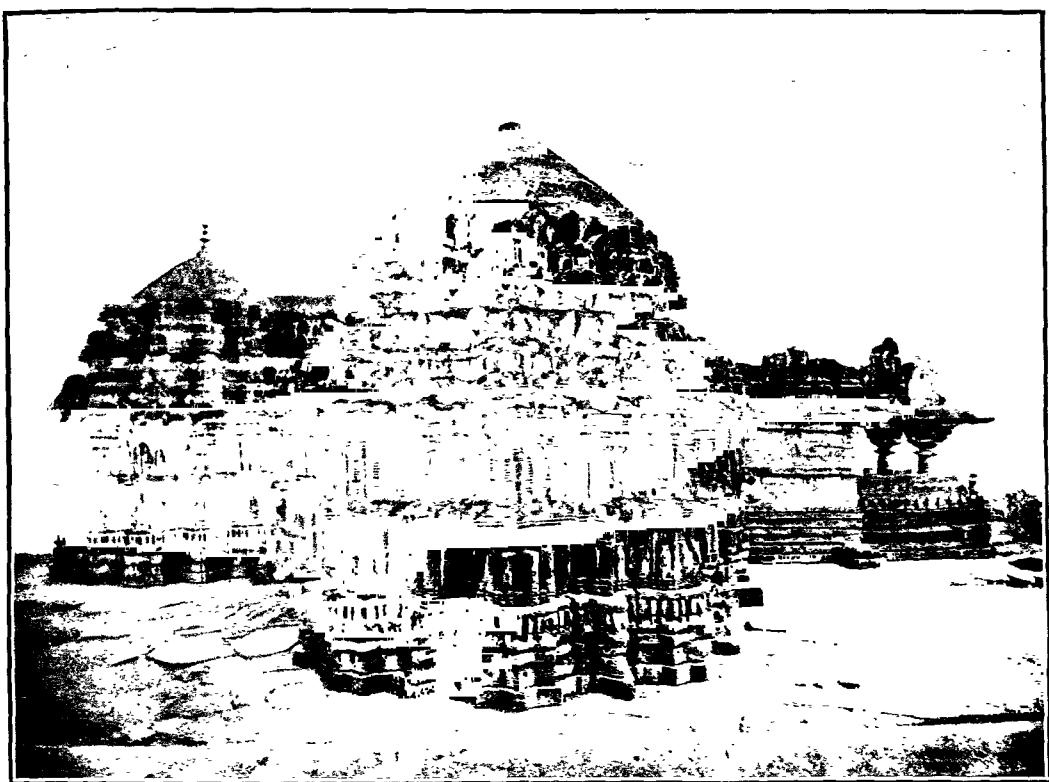
By the north gate of Pūrnaiya's choultry are four round soap-stone Ballāla pillars and two groups of Saṭa killing the Lion, each 3' high, one of which is in good condition and should be removed to the Museum at Mysore. They were all brought from near the Palace and are said to have originally belonged to the Kēśava temple in the fort.

AMRITAPURA--(TARIKERE TALUK).

AMRITĒŚVARA TEMPLE.

This temple has been studied in detail under the following heads :—

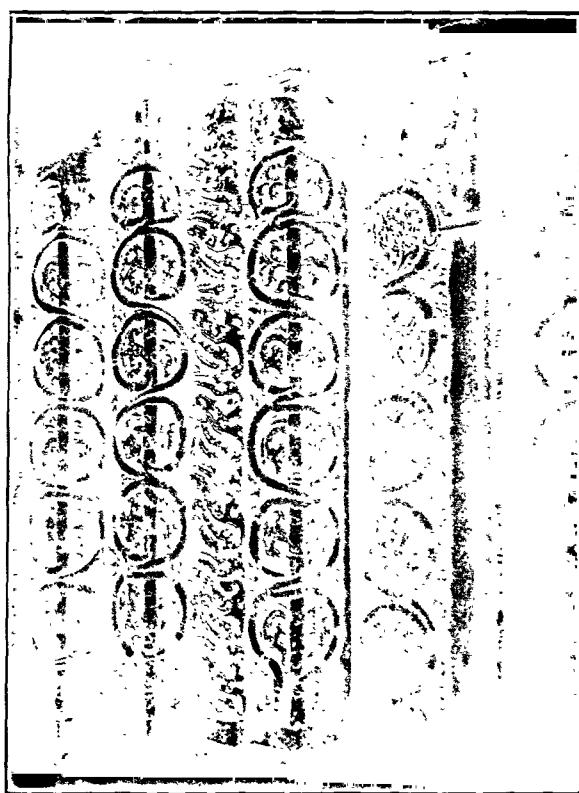
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|---------------------------|--------------------------------------|
| I. History. | X. Ceilings. |
| II. General description. | XI. The old porches, East and South. |
| III. Mukhamāṇṭapa. | XII. The main temple. |
| IV. Turrets on basement. | XIII. Basement. |
| V. Railing panels. | XIV. Wall ornamentalations. |
| VI. Eaves. | XV. Eaves. |
| VII. Parapet. | XVI. Parapet. |
| VIII. The mantapa inside. | XVII. Tower. |
| IX. Pillars. | XVIII. Doorways. |



1. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: SOUTH VIEW (p. 3).



2. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: VENUGOPALA IMAGE (p. 5).



3. AMRITESVARA TEMPLE AT AMRITAPURA: SCROLL WORK (p. 11).

XIX.	Navarâṅga.	XXIV.	Garbhagriha.
XX.	Images in the navarâṅga.	XXV.	The Dêvi temple.
XXI.	Ceilings of the navarâṅga.	XXVI.	Sûle-maṇṭapa.
XXII.	Sukhanâsi doorway.	XXVII.	Compound wall.
XXIII.	Sukhanâsi.	XXVIII.	Other old structures in the village.

The notes on a few of these only are given below :—

There are about ten inscriptions in the temple of Amritêśvara and its compound.

History.

Of these, the one on a large slab set up in the south-east of the temple is the oldest. It claims to be the composition of Janna, the famous Kannâda poet, and was set up

in the year 1196 A. D. when the temple was consecrated. Amritêśvara Daṇâyaka, a Hoysala officer, appears to have got the temple erected and the linga of Amritêśvara consecrated in the same year in the reign of Ballâla II. Several grants were made to the temple in 1206 and 1210 and also in 1547 A. D. under the Vijayanagar rulers. A close study of the temple suggests the view that the main temple with its garbhagriha, sukhanâsi, navarâṅga and original porches was built in 1196 A. D. Later on, perhaps in 1206, the mukhamâṇṭapa was constructed. However, the whole structure and most of the neighbouring structures are all characteristically Hoysala in origin and workmanship.

The mukhamâṇṭapa has a unique feature in that the outer facing of its basement is covered by a series of beautiful turrets which

Mukhamantapa. are alternately large and small. There are about 100 of these towers and the designs show some variety. Each

one of them is borne on an ornamental pilaster, often star-shaped. The smaller towers are in proportion to the width of their bases, are tall and uniformly tapering, while a few have curvilinear outlines. Of the larger ones, the majority are star-shaped and curvilinear in design, while on top they have similarly star-shaped and inverted lotus śikharas with stone kalaśas. This combination of a curvilinear outline with a star-shaped plan, the elevation of each ray of the star being made up of seven smaller turrets tapering up one above the other, is peculiar even among Hoysala towers. It has rarely been used even for the larger towers of the temples—one example being the Sadâśiva temple at Nuggehalli. Between each pair of towers, generally, are figures of lions trampling on elephants or pairs of elephants rearing up.

Above the row of turrets is a long railing running around the whole maṇṭapa.

Railing Panels. The upper and lower portions of it are ornamented with creeper designs: the lower (a) with scroll work and

the upper (b) with wavy designs. In the numerous convolutions of the scroll work, various kinds of figures have been carved, like flowers, fruits, peacocks, swans and monkeys in various sporting attitudes and men,

women and animals mixed up in all manner of obscene postures, some of them relating to sexual perversities.

The railing faces themselves are divided by roundish pilasters alternately into large and smaller panels. The smaller spaces are sculptured with the figures of ṛishis, ḍakshasas, monkeys or with obscene figures generally unconnected with the other sculptures. But in the larger panels the great Purānic stories are depicted with great vigour and power, though the carvings are not so accurate and fine as those on the railings of the Belur temple. They are beautiful and of nearly the same size and character. They are definitely finer and more expressive than the storied sculptures on the wall friezes of the Hoysalēśvara, Kēdārēśvara and Somanāthpūr temples, (Plate IV). On the south railing is given the story of the Rāmāyaṇa running from west to east, while on the north railing, from west to east, are the ten skandhas of the Bhāgavata and the earlier part of the Mahābhārata. The important panels are here noticed :—

South railing—commencing from the wall of the navaraṅga and running eastward.

RĀMAYĀNA.

1. The Dēvas and the ṛishis beseech the help of Viṣhṇu as Anaṅtaśayana.
2. Daśaratha performs the Putrakāmēshṭhi yāga.
3. Daśaratha in durbar with his three wives and four sons.
4. Viśvāmitra borrows Rāma and Lakshmaṇa from Daśaratha.
5. The princes follow Viśvāmitra.
6. Rāma slays Tāṭakā.
7. Rāma punishes Māricha and Subāhu.
8. Viśvāmitra and the princes visit Janaka.
9. Rāma breaks Śiva's bow.
10. Rāma defeats Paraśurāma.
11. The newly married return home.
12. Daśaratha blesses (his heroic sons) Rāma, Lakshmaṇa and Sītā when they depart to the forest.
13. Rāma refuses Bharata's request to return to Ayōdhya.
14. Lakshmaṇa cuts off Śūrpanakhi's nose.
15. Sītā sees the golden deer.
16. Position reverse : Rāma slays the golden deer.
17. Rāvaṇa abducts Sītā.
18. Rāvaṇa is attacked by Jaṭāyu.
19. Jaṭāyu informs Rāma.
20. Hanumān and Sugrīva meet Rāma.
21. Rāma makes a treaty with the monkeys.
22. Rāma shoots through the seven palms.

PLATE IV

AMRITESVARA TEMPLE AT AMRITAPURA: MYTHOLOGICAL SCULPTURES.



1. HANUMAN BEFORE RAVANA. 2. WAKING UP KUMBHAKARNA. 3. KUMBHAKARNA MAULED BY SUGRIVA.
4. HANUMAN'S DUEL WITH RAVANA. 5. VASUDEVA AND THE DONKEY. 6. DRAUPADI-VASTRAPAHARANA. (pp. 9, 10 & 11).

- 23. Râma slays Vâli.
- 24. Coronation of Sugrîva.
- 25. Râma blesses Hanumân (?) perhaps for bringing the message from Sîtâ.
- 26. The monkeys bridge the strait.
- 27. Vibhîshaña seeks Râma's protection.
- 28. Sîtâ in Asôkavana.
- 29—30. Hanumân faces Râvaña in his court. (Plate IV, 1.)
- 31. Battle between Lakshmaña and Indrajit.
- 32. Indrajit with his elephant standard.
- 33, 34, 35. Indrajit is slain.

South Doorway :—

- 36. Râvaña threatens Sîtâ.
- 37. Sîtâ does not yield to temptations.
- 38—39. False heads of Râma and Lakshmaña are shown to Sîtâ.
- 40. Hanumân lectures to Râvaña.
- 41—42. Râvaña's followers, Sunaka and others (the names of some of these are inscribed by the sculptors).
- 43—44. Hanumân and Naļa kill Jambumâli and other râkshasas.
- 45—46. Râma slays the demon generals (one of whom has the face of a tiger).
- 47. Elephants and trumpets rouse Kumbhakarṇa from his sleep (Plate IV, 2).
- 48—49. Kumbhakarṇa marches out at Râvaña's orders.
- 50—51. Kumbhakarṇa slays many monkeys.
- 52. Kumbhakarṇa is mauled by Sugrîva. (Plate IV, 3).
- 53—54. Râma slays Kumbhakarṇa.
- 55. Râvaña's yajña is spoiled by monkeys.
- 56. The monkeys assault Râvaña's women.
- 57. Hanumân's duel with Râvaña. (Plate IV, 4).
- 58 to 62. Battle between Râma and Râvaña.
- 63—66. Râvaña is slain.
- 67. Râma and Sîtâ are reunited.
- 68 to 71. Râma's durbar amidst his monkeys.

East Doorway :—

North railing — commencing from the navaraṅga hall and running eastward.

BHÂGAVATA.

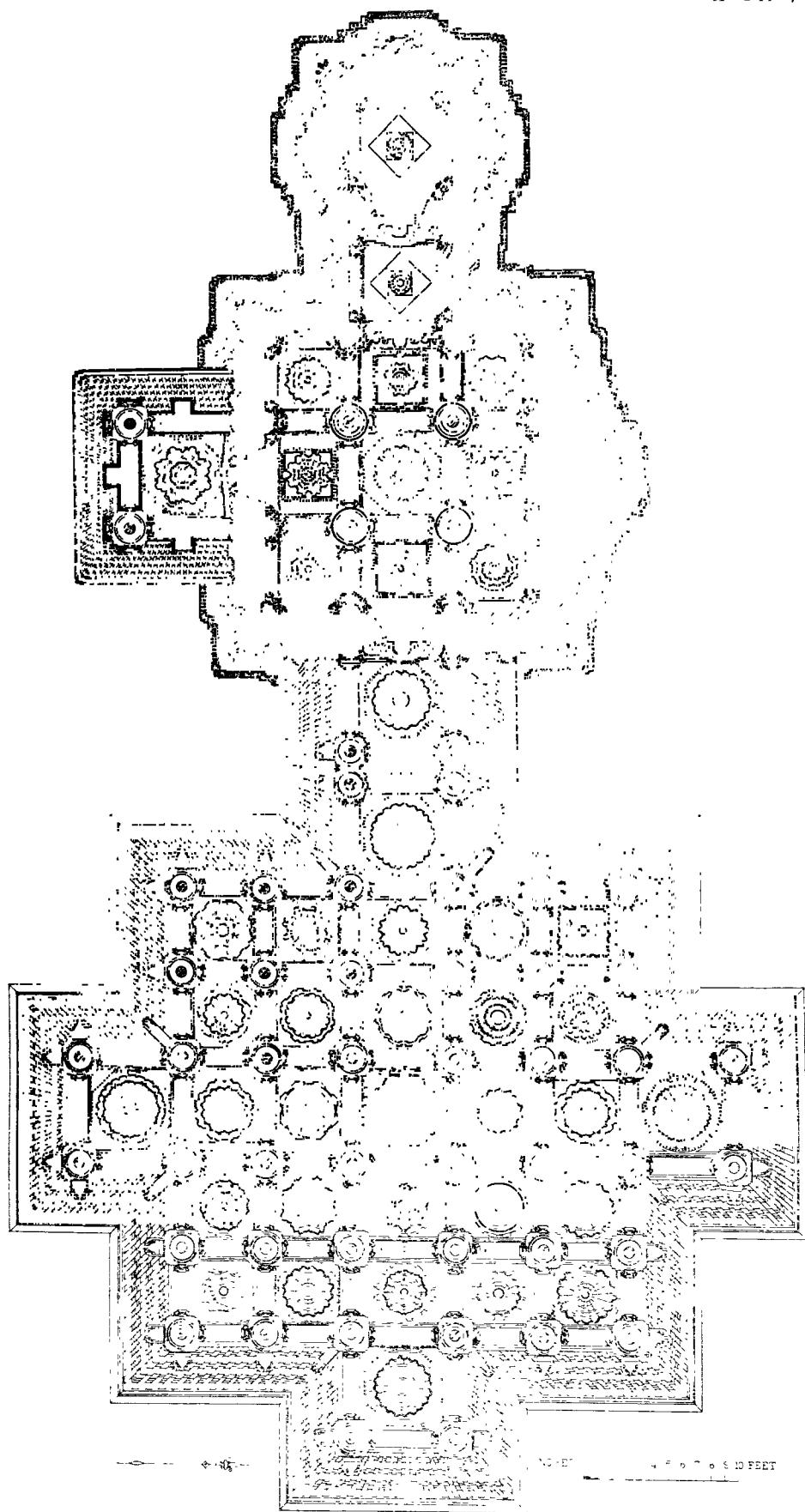
- 1. Kaiñsa in durbâr.
- 2. The labour of Dêvakî.

3. Vasudēva bows to a donkey, begging it not to reveal Kṛishṇa's birth.
(Plate IV, 5.)
 4. Durgā escapes Kaiñsa's slaughter.
 5. Vasudeva removes Kṛishṇa across the Yamunā.
 6. The Gopas receive Kṛishṇa.
 7. Yaśodā takes charge of Kṛishṇa.
 8. Kṛishṇa is put into a cradle.
 9. Kṛishṇa slays Śakaṭasura.
 10. Kṛishṇa slays Pūtanī.
 11. Kṛishṇa is scolded by his mother.
 12. Kṛishṇa slays the stark.
 13. Kṛishṇa slays the calf by throwing it at a tree.
 14. Kṛishṇa fights the cocks.
 15. Kṛishṇa uproots the twin trees.
 16. Kṛishṇa is scolded.
 17. Kṛishṇa loots butter.
 18. Kṛishṇa plunders vessels suspended from the roof.
 19. Kālingamardana.
 20. Vēṇugēpāla.
 21. Gōvardhanadharana.
 22. Kṛishṇa slays the bull.
 23. Kṛishṇa slays the horse.
 24. Akrūra takes out Kṛishṇa and Balarāma.
- About half a dozen panels are unworked.
- 25—26. Kṛishṇa slays Kaiñsa—damaged.

North Doorway :—

MAHĀBHĀRATA.

- 1—3. Kuṇṭī and the Pāṇḍavas seek the protection of Bhīshma.
4. Bhīshma scolds the Kauravas.
5. The five Pāṇḍavas.
6. Bhīma fells the Kauravas from the tree perch.
7. Arjuna helps Drōṇa teach Drupada a lesson.
8. Virōchana deceives the Pāṇḍavas.
9. The house of lac is burnt.
10. Bhīma rescues the Pāṇḍavas.
11. Bhīma slays Hiḍimba.
12. Bhīma slays Bakāsura.
13. Drupada obtains Dhṛiṣṭadyumna and Draupadī from the fire.



AMRITÈSVARA TEMPLE
AMRITAPUR-TARIKERE TALUK

PLAN LOOKING UP

(p. 11.)

- 14—15. Arjuna shoots the fish and wins Draupadî.
- 16—17. The Pâñdavas defeat and drive off hostile princes.
- 18. Arjuna, supported by Krishña, grants Agni's request.
- 19—20. Arjuna burns the Khândava forest.
- 21. Arjuna and Krishña defeat Indra.
- 22—24. Yudhishtîra performs Râjasûya under Vyâsa's guidance.
- 25—26. Krishña slays Śiśupâla.
- 27. The Pâñdavas and Krishña at dice.
- 28. Duśsâsana undresses Draupadî. (Plate IV, 6.)
- 29. The Pâñdavas, while leaving for the forest, are attacked by a demon (?)
- 30. Arjuna performs penance on the Îndrakîla hill.
- 31—33. Arjuna fights for the boar and defeats Sîva.
- 34. Sîva bestows Pâśupata arrow on Arjuna.

The tower of the main temple is a soap-stone structure with seven rows of indented square-shaped kirtimukhas rising one above the other in the west, south and north. In each one of these is usually seated one of the 18 Rudras. The stone kalaśa

Tower. on the west has disappeared and has been replaced by a metal kalaśa. The tower has its usual projection over the sukhânâsi and this projection is supported by beautiful figures of Brahma and Vishnu on its sides and bears on its top the characteristic group of Saṅga fighting the lion; and on its front face is a large kirtimukha with Sîva as Gajâsuramardana in its centre—a beautiful image of Sîva dancing on the elephant-demon, ten of its 16 arms being broken. Near him are Nândi, dancing Gaṇêśa, Kinnara and goblin, while to his right stands Brahma playing on his vîna and on his left Vishnu accompanies on the flute. On the tôraṇa are the eight Dikpâlakas and the whole group is a fine piece of Hoysala sculpture. In front of this group, the roof of the navaraṅga bulges up and is stated to have contained in this bulge a large room supported by 9 pillars.

Ceilings. The navaraṅga has in all 30 ceilings, each with a dome. (Plate V.) Each dome has its own peculiar design and some of the designs are rare forms, like those near the northwest angle. Since it is difficult to describe these by words, an attempt has been made to depict them in outline in the ceiling plan. Some of these remind us of some ceiling plans of the Châlukyan temples only rarely found in the Mysore State. The central ceiling, however, has rows of carved figures, the lower one containing dancing Gaṇêśa, Sîva, Kumâra, Vênugopâla, Brahma, etc., and the upper one, the 8 Dikpâlas and attendants.

The walls of the temple are decorated with vertical scroll bands of beautiful and varied designs. (Plate III, 3.)

The southern and eastern porches of the original temple are also similarly designed and have nothing remarkable about them. But the north wall has no porch on that side. It shows that the southern porch was intended for communication with the Dêvi's shrine in the right courtyard.

NARASIMHARAJAPURA.

About one mile to the south-west of Narasimharâjapura is a group of Jain buildings constructed almost entirely of wood and earth.

Basti Buildings. One of them contains an image of Chândraprabha, $2\frac{1}{2}$ feet high, which even now bears marks of having been in water for a long time. It is said to have been near Tadasa, 4 miles away, in the Bhadrâ river and brought here for worship. It is of white marble, has a knot in the centre of the chest and is in the yôgamudrâ.

Image of Chandra-prabha. It is a fine image and gives the idea that the seated figure is a boy of about eight years. There is the Moon on the pedestal, symbolic of Chandra-prabha. (For other details see M. A. R. 1916).

The temple of Jvâlâmâlinî is also a structure of about the 18th century.

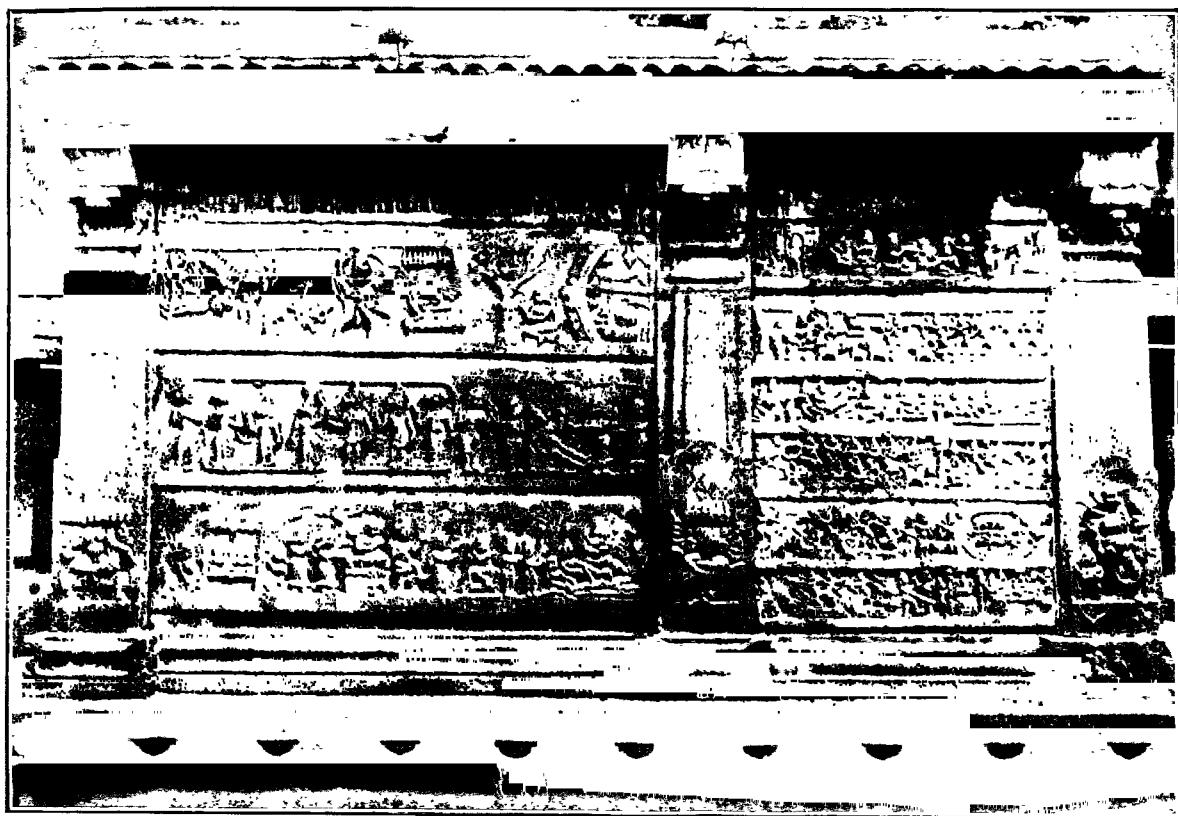
Jvalamalini Temple. The goddess (Plate VI, 3) is seated in the sukhâsana posture and holds in her eight hands dâna, double arrow, chakra, triśûla, pâsa, flag, bowlet, and kalaśa. The image appears to be of the Vijayanagar period, with its thick breast band and rough drapery. It is moderately good and a rare icon. On the brass facing of the pedestal, there is a three-line Kannada inscription. The goddess has a buffalo pedestal and thus peculiarly combines the characteristics of a number of goddesses.

Śântinâtha is a fine figure, about three feet high, of dark stone and is of the 14th century with an inscription on one side. Most of the tile-roofing of 150 years ago has been done with tiles similar to those found at Chandravalli (Chitaldrug). The old compound walls are of laterite bricks.

JAMBITIGE AGRAHARA.

This is an agrahâra by the side of the Tungâ river, about one mile from Hariharapura on the Koppa road. It has about fifteen

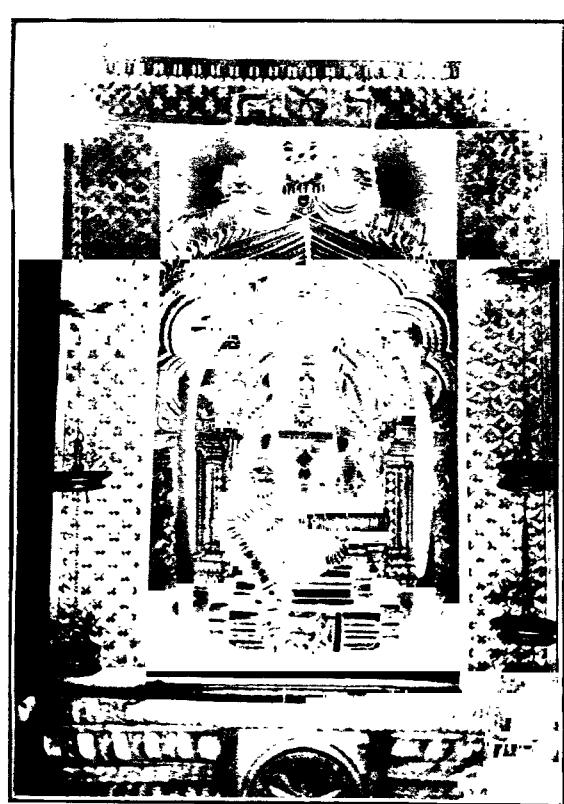
Isvara Temple. Brahman houses, ten of which form an enclosed wood and tile 'vâthâra.' In the centre of the courtyard thus formed stands a small Dravidian temple of granite ($20' \times 10' \times$ ht. 27') dedicated to Nilakanthêśvara (Plate VI, 2). A long Kannada inscription on the stone basement records that the temple was built in 1733 A. D.



1. NILAKANTHESVARA TEMPLE AT JAMBITTIGE: SOUTH WALL (p. 13).



2. NILAKANTHESVARA TEMPLE AT JAMBITTIGE:
SOUTH-EAST VIEW (p. 12).



3. BASTI AT NARASIMHARAJAPURA:
JVALAMALINI (p. 12).

The temple has a garbhagṛīha, a sukhānāsi and a maṇṭapa of two Dravidian pillars. In the garbhagṛīha ($6' \times 6'$) which is quite plain, there is a granite pedestal, $2\frac{1}{2}'$ high. On the latter stands a small linga of black stone, 7" high, which is old, though the temple itself is new. The sukhānāsi ($6' \times 4'$) has a bull. The inner walls and the outside of the temple are fully carved with reliefs. (See M. A. R. 1916.)

INNER WALLS.

West.—

Ganēśa on a rat in a vimāna which is placed on the back of an elephant; Durgā on a maneless lion with abhaya, chakra, śaṅkha and dāna. Above, the story of Vālmīki in a frieze.

North.—

Brahma; Chandra in a maṇḍala, with ten hands holding akshamālā and pustaka in two hands and kumbhas in the other eight, being driven in a chariot drawn by ten horses: Sūrya-Nārāyaṇa with gadā, chakra, śaṅkha and padma, being similarly driven in a chariot of seven horses; Bhūmaṇḍala with Ādiśeṣha—the eight gajas and Mēru-parvata are one above the other.

South.—

Mahēśvara in chariot, with his ten hands thus disposed: abhaya, damaruga, triśūla, chakra, śaṅkha, padma, gadā, pāśa, sarpa and dāna; Vēṇugopāla below.

OUTER WALLS.

East.—

The eight Dikpālas: Agni is absent and the north-east is blank; the ten avatāras including a Jina-like standing Buddha and Kali, confused for Kalki and showing Kali allowing his wife to ride while his mother carries burden behind. On the jambs in front of the Dvārapālas, the attendant female figures are Ahalyā and Tārā.

South.—

West square: From ‘Śeshaśāyi’ to ‘Suṇdarakānda Rāmāyaṇa’; East square: ‘Mahābhārata’ from ‘Virāṭa-parva’ to the end (Plate VI, 1).

West.—

‘Rāmāyaṇa’ from ‘Sītā-kalyāṇa’ to the death of Rāvana.

North.—

West square: ‘Bhāgavata’ from ‘Śeṣha-śayana’ to the death of Kaṁsa; ‘Bhārata’: birth of the Pāṇḍavas.

The Brahmans of the place belong to the Kandāvāra community and are the disciples of ‘Bāle-Kuduru maṭha’ of South Canara and not of Śrīṅgēri.

HARIHARAPURA.

The Svâmi of the Śrî-Maṭha has been away touring for the last seven years. His name is Śrî Svayamprakâśa Śrî Râmânañda Sarasvatî Svâmi.

The Narasiṅha temple is very modern and of stone and has a metallic image of Narasiṅha. But the Śâradâ temple has a Śrî-chakra yantra said to have been drawn by Śaṅkara. On this a metal Śâradâ is now kept and worshipped. The site is only a few yards from the river Tungâ which flows north-west.

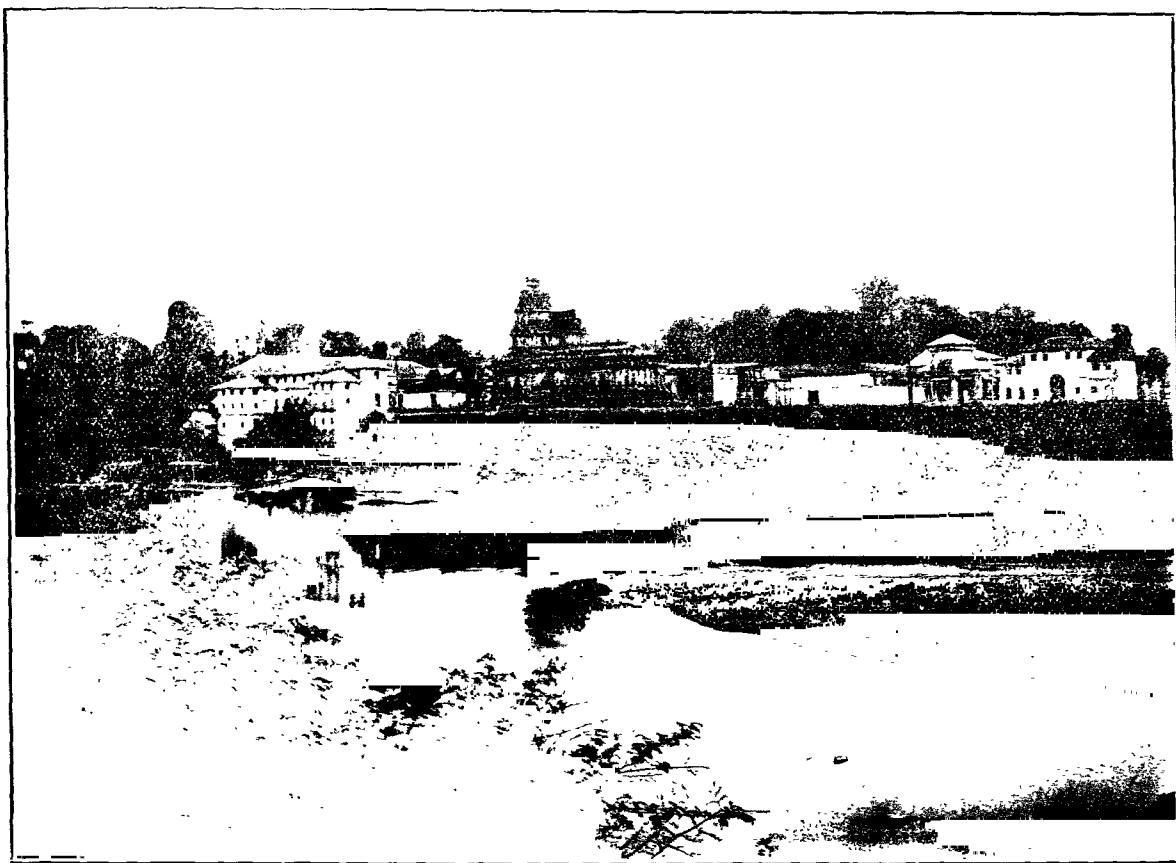
The Mâdhavêśvara temple has two inscriptions (read in 1916). Between the modern images of Gaṇapati and Veṅkaṭaramana of the **Madhavesvara Temple.** 18th century, is a liṅga, 2" in diam. and 4" high, on a pedestal, 10" high.

SRINGERI.

Hale-Śringêri is a village two furlongs to the west of Śringêri with about one Brahman and twenty other houses. It has a small mud shrine, housing the old Vidyâśaṅkara liṅga which is about six feet high. (Plate VII, 2.)

Hale Sringeri Vidyasankara Linga. On a ‘pâṇibatlu’ or pedestal, $1\frac{1}{2}$ feet high, is a square pillar-like liṅga with images carved : on the east is the monk Vidyâśaṅkara ($1\frac{1}{2}$ feet high), in yôga-mudrâ with a sanyâsi disciple on either side, while on the prabhâvali above him is Lakshmi-Narasiṅha with Śrî and Bhû on right and left and Sûrya and Chandra, respectively beyond them : on the south face is Brahma, three-headed, seated with the eight Dikpâlas on the prabhâvali ; on the west face is Vishnu with chinmudrâ, chakra, śaṅkha and padma ; and on the north face is Śiva with the attributes--abhaya, paraśu, damaru and dâna. Above the pillar liṅga, for about a foot and a half from the top, is another complete linga with pâṇibatlu(?)

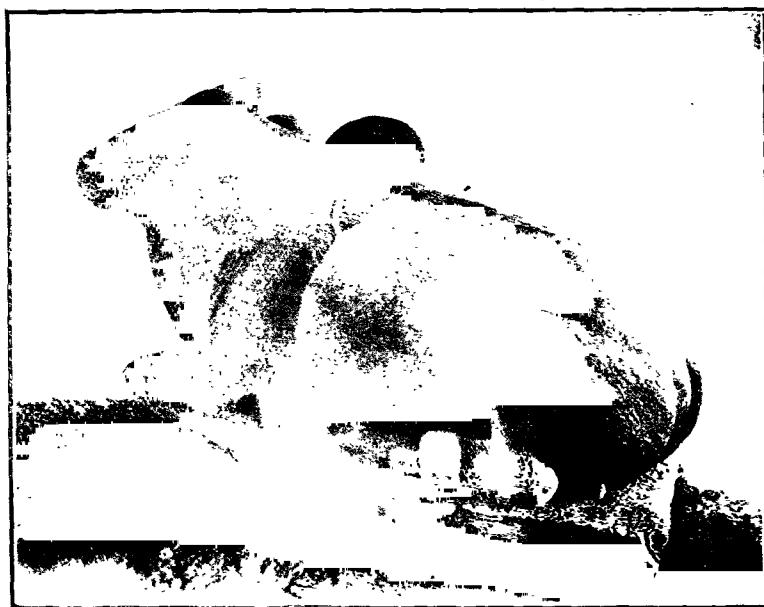
Vidyâraṇyapura lies about a furlong southwards and has at present only 35 Brahman houses out of the 120 families originally living there. All the original donees are said to have been either ‘Kammes’ or ‘Hoysala Karṇâtakas’ who sold away their houses to others subsequently. Vidyâraṇya also must have been a Karṇâtaka. But Vidyâśaṅkara is said to have been a ‘Choli’ since some ‘Cholis’ have set up his image in the agrahâra. These people, too, have now left the place. The temples dedicated to Sadâśiva liṅga and Pârvatî are later and unimportant structures. The Âdiśaṅkara temple has a fine granite **Sadasiva and Parvati Temples.** mûrti made by workmen from Madras fifteen years ago.



1. VIDYASANKARA TEMPLE AT SRINGERI: VIEW FROM SOUTH-EAST (p. 16).



2. VIDYASANKARA LINGA AT
HALE-SRINGERI: FRONT VIEW
(p. 14).



3. RISHYASRINGESVARA TEMPLE AT KIGGA - BULL (p. 16).

In the Lakshmi-Narasiinha temple, the image of the deity, about $2\frac{1}{2}$ feet high, is rudely executed; but it is said to have been installed, along with Sadâśiva linga, by Vidyâraṇyasvâmi.

Lakshminarasimha Temple.

The small temple of Hariharêśvara situated on a high ground about a furlong to the west of the Vidyâśaṅkara temple, has only a garbhâṅkaṇa ($5\frac{1}{2}' \times 5\frac{1}{2}'$) and a mukhamanṭapa ($6' \times 6'$) both of which are built in the common-place modern Dravidian style. The granite image, however, of Harihara, which is about $4\frac{1}{2}$ feet high, may be even dating from the 14th century, as it is said to have come down from the days of Vidyâśaṅkara and, in fact, as its longer lower limbs indicate. (The Nâgari inscription by its side has already been read.)

The Pârśvanâtha basti which lies in the centre of the town has a garbhagriha, a sukhânâsi, a circumambulatory passage (pradakshina) and a navaraṅga with pillars having octagonal shafts and square and wheel-shaped mouldings. The mukhamanṭapa in front does not seem to have originally belonged to the basti, but to have been brought over from elsewhere and set up here. The main temple ($50' \times 30'$) which is probably earlier than 1400 A. D. has a peculiar sloping roof made of granite slabs. The image inside the garbhagriha is of black stone and about one foot high. In the navaraṅga are kept three images of Pârśvanâtha along with two inscription-stones which have illustrative panels. Of the latter, the larger one is of the 11th century A. D. and has been read by Mr. R. Narasimhachar. Its upper panel has a Jina seated in yôgâsana, while in the lower one is the figure of a mahârâja, also seated in yôgâsana. But the smaller inscription has not been read. Its two first lines are visible but the remaining three are worn out. Here are also two panels: on top Jina is seated between two female attendants; below, a yati teaches a râṇî who has her hands folded and is being fanned by her female attendant with a fly whisk.

On the north is the Mallikârjuna hill, about 100 feet high, which is climbed up by a fine flight of about 170 steps. A middle sized temple with two prâkârâs exists on the top of this hill. It has four inscriptions and appears to have been constructed about the same time as the Kigga temple, that is, probably, during the early Vijayanagar period (14th century). It has a garbhagriha ($15' \times 15'$), a sukhânâsi ($15' \times 7'$) and a navaraṅga ($30' \times 30'$), all squarish or oblong. The garbhagriha has a linga (4' high) called Mallikârjuna which is said to have been worshipped by Rishyaśrîṅga in the 'Trêtâ-yuga.' Vibhâṇḍaka is also said to have been absorbed into it; hence the linga has the second name 'Vibhâṇḍaka-linga.' A third name for it is 'Malahani Karêśvara'. The sukhânâsi doorway is

guarded by dvārapâlas and chauri bearers, while at the end of the west wall of the navaraṅga are Gaṇapati on the south and Durgâ (Mahishâsuramardini) on the north. The central ceiling of the navaraṅga has a well carved Bhuvanêśvari which is fine and neat for granite work. Both in the navaraṅga and the mukhamâṇṭapa the pillars, which are 16 sided and have 4 sided bases, are well ornamented with reliefs of Ugranarasimha, Virabhadra, Āñjanêya, Kâlingamardana, Durgâ, Chaṇḍra, Chandikêśa (?), Śrî Râma, Lakshmi-Narasiṁha, Shaṇmukha, Vêṇugopâla, dancing musician and a servant. The stone 'dipastambha' containing the figure of Gaṇapati drawn by Narasiṁha Bhâratî lies to the north of the temple front.

The Janârdana temple is a very old structure with its roof formed of slabs slopingly placed lengthwise but not breadthwise as in the **Janardana Temple.** Jain temple. The large granite mânṭapa on the right bank of the river has a finely polished black stone (made recently by Chidambaram workmen), a liṅga, a bṛindâvana of the late svâmi and his statue.

VIDYÂŚAṄKARA TEMPLE.

(Reserved for a detailed study later on)

(Plate VII, 1).

KIGGA.

This is about 6 miles to the west of Śringêri by road. The Rishyasringêśvara temple at this place has two prâkârâs, the inner one of which has near its door two stones containing five inscriptions (E. C. VI Koppa 37). In the south-west corner of the same prâkâra and in front of a modern substitute for the old Mallikârjuna liṅga is a Basava or bull brought from an old temple situated about 20 yards east of the big temple (plate VII, 3). This bull which has no ornaments is most natural looking and probably dates from the Pallava times. It is of very great sculptural value, since it is highly realistic and has little of the conventionalised work.

The temple has a garbhagriha (about 12' × 12') a sukhânâsi (10' × 8') and a pradakshiṇa. On either side of the garbhagriha doorway is a small shrine, the one on the right containing a two-handed Gaṇapati and that on the left, Mahishâsuramardini. The liṅga which is 5' high, tall and pillar-like (4' in height) has three small projections—one on top like a horn, another to its left like a lady (consort Śântâ) and a third in front representing Naṇdi.

Both the garbhagriha and the sukhânâsi are plain. The pillars in the navaraṅga (30' × 30') have octagonal shafts with square mouldings below and round

ones above ; while on the panels of these mouldings are, in low relief, the following figures which are of early Vijayanagar workmanship :—

Kāliṅgamardana ; hamsa couple ; Ugra-Narasimha ; a dēvī (Gaṅgā?) standing on makara ; a dancing hermit with musical instruments ; Gōpi and Kṛishṇa ; Rāma, Lakshmaṇa and Sītā ; Garuḍa ; two snakes forming an ornamental square ; Kinnari with one head and two bodies ; ornamental padma ; makara with floral ornamentation ; three hamsas forming a chakra ; ornamental vṛiksha ; padma ; lady with mirror ; makara ; Gaṇapati ; ornamental designs ; Hanumān ; hamsa ; lady dressing her hair ; horseman ; elephant ; three acrobats revolving in a wheel, holding alternate hands and legs ; and lady looking into mirror.

The mukhamanṭapa has six pillars, four of which have ornamented octagonal shafts and wheel top.

The whole temple is of granite. Round the manṭapa is a stone bench. The two front pillars of the manṭapa are Dravidian with man-ridden lions rearing upon elephants.

Opposite to the temple is a Nandi manṭapa with a bull. The two pillars forming the inner porch of the temple are very old and one of them has an ancient Chālukyan inscription. These pillars might have been brought from some ruined temple and used here.

NARASIMHA PARVATA.

This is climbed up by a hill pathway, three miles long, from Kigga. Half way up, to the west of the path, there is said to have been a

Kala Bhairava Stone Image. naked Kāla Bhairava image of dark granite, which was entombed by a landslide. Near the top, just to the east, is a plain having in its eastern part a water tank (25' × 10') in which the rivers Nandinī, Nañinī and Sītā are said to take their origin. Right on the top of the hill, about 15' south-east of the boundary line and between two boundary marks,

The Rivers. is a natural boulder, 6' high, in the upper part of which are several natural and very faint depressions which, putting together, may be imagined to represent the god Ugra Narasimha, about 3' in height, tearing Hiranya-kaśipu to pieces. A few small modern stone Gaṇeṣas are

Ugra Narasimha. kept near it by the worshippers. The late Svāmi Narasimha Bhārati of the Śrīṅgēri maṭha used to spend the Chitra month of every year here. On a boulder to the right are two sets of foot prints said to be the genuine and forged ones of Rishyaśrīṅga muni who was ordered by

the god to go to Kigga for 'tapas'. (By the side of these foot prints is a modern Kannada inscription). About 3' to the front of Narasimha

Foot Prints of Rishyasringa. is a rude stone, $2\frac{1}{2}$ ' long and 1' high, said to be worshipped with butter as a tiger. About 20 yards to the south of the god are two small boulders pointed out as 'Sarpa' and 'Garuda'; and 20 yards to the south-west is a triangular stone, 3' by 3', called Vana-Durgî. A furlong to the north-west is a rock on which Nândi's feet and chain are seen. There is said to be a Durgâ temple half a mile lower down on the west.

Narasimha is said to have been pleased with this spot and its peaceful atmosphere and ascetics. He shed tears of joy from which sprang the two rivers Nañdini and Nañinî. The river Sîtâ which goes to South Canara is said to have originated

from the overturned 'Kamanḍalu' of Bhârgava. The devotees are in the habit of building small temples for merit.

Manipura. About three miles to the south is a large hilly table-land which is pointed out as Maṇipura, the capital of Babhruvâhana. This fact is interesting, since another place of the same name close to Chamarâjanagar in the Mysore District has the same tradition. The site has to be studied detail.

KALASA.

The Bindumâdhava and the very small Durgâ temples at Kaṭasa are both unimportant modern structures.

Kalasesvara Temple. The Kaṭasêvara temple stands on a hillock to the east of the town and faces east. The outer prâkâra is modern and is, except in front where it is of stone, of wood and tiles. The main building is definitely of the Nâyak period. It has a garbhagriha with a linga (9") slanting towards the north. The navaraṅga, which has doors both to the north and south, has 16 sided wheel-topped granite pillars of the Nâyak days. The mukhamâṇṭapa is supported by four plain pillars inside and two lion pillars of Dravidian type in front.

The Dêvi temple is also of the Nâyak days. The only things of interest here are the two female lion riders who guard the front door.

The main temple has a pyramidal stone 'sikhara' with a metal kalaśa and may belong, more probably, to the 16th than to the 13th century. It is like most malnâd stone temples (Kigga temple for instance) but of inferior workmanship.

The oldest sculptured piece in the neighbourhood is the Kshêtrapati slab which is of soap-stone and has a row of animals running around it. It is about 2' in diameter and has the seven horses in front and makaras on the 'sômasûtra'.

Near the steps and main gate is a regardant lion, about 2' long, of soap-stone, which appears to be a Hoysala work. The only inference to be drawn thus is that formerly stood here a Hoysala temple.

Mr. Venkatadasappa of the place showed about 120 coins of which the following are noteworthy. (Impressions and wax moulds were taken as he would not sell them) :—

Coins. 1. A Gajapati varāha of gold with Kan. ins. $\omega\omega$ in Châlukya characters, clearly visible.

2. A gold coin of Ghîyâsuddin Tughlak.

3. A gold varāha of Veṅkaṭapatiṛāya.

Obv : Veṅkaṭēśa

Rev : Leg. ‘ Śrī Veṅkaṭēśvarāya namah ’.

BALLALARAYANA DURGA.

Ballâlarâyana Durga is a stronghold which commands the Kotigehar pass leading from the Kadur District to South Canara. A pathway

Fortress. leads up this hill from Hulikân estate. Half way up we come across a gateway which is protected by a breast-work rampart and supported by two low bastions, round in shape, and having holes for musket and cannon. The walls are made of blocks of softish dark slate built in the cyclopean way without mortar. No doorframe is to be found here. Further up the hill towards the trigonometrical point is a stronger gate similar in construction, but with the gate frame of dark trap stone, about 1 foot thick, having ornamental designs of creepers and parrots. Next to the walls, in the corner between them and the frame, are found the sculptured heads of an elephant on the north and of a horse on the south. Round bastions of about the 17th century A. D. protect the gate at a distance. The wall is about 15' high and 12' thick. Above are the battlements. There are holes to indicate the position of the doors behind which a wooden beam must have been used as a belt. The wall has corresponding holes. Inside are the roofless stone walls of two guard-houses.

On the top of the hill, at the west end, is the citadel, the middle portion of which serves as the modern trigonometrical station. A

Citadel. precipice supported by batteries and walls guards it on the way up the hill on the west. A round battery towards the north has cannon mouths overlooking the only way up the hill and the modern Hulikân estate. The view to the north, overlooking the valley full of trees, is beautiful. From the citadel towards the west and south we get a view of South Canara. Both inside the citadel and outside it are the stone walls, sometimes $5\frac{1}{2}$ '

high, of buildings, now ruined and roofless. The citadel which is about 80 yards long north to south and 50 broad east to west, is oblong in shape with its gate to the north and its corners being protected by round bastions provided with a parapet wall and cannon mouths and musket holes. The walls of the citadel are about 10' high and have also parapets with musket holes only.

To the east of the citadel on a lower level is a large plateau enclosed by low hills in the middle of which are two tanks. Nearby are **Palace Site.** the ruined walls of stone buildings one of which, at least, to judge by the large-sized rooms and halls, must have been the Palace.

Towards the second gate mentioned above are the old tombs and a part of the second fort wall. Its ramparts have ornamental tops after the fashion of the forts at Bijapur.

Three lines of fortifications including the citadel are definite and by the side of the pathway leading to the first gate is a musket-holed wall overlooking the valley to the east.

BABA-BUDAN GIRI.

About two miles by a pathway to the north of the 'Dattâtrêya Piṭha' is an extensive fortress, now ruined. In a large hollow between the hills is a very deep natural pool (80 yards by 50 yards) which is ever full of water on account of a spring which flows in from the east. A conical natural stone, now covered over with red earth, is called 'Gâlikere Keñcha' and worshipped by people from far and wide. Its priest is now a Śrivaishṇava dâsayya (a Kuruba) of 'hâlumata'. Bloody offerings are made to this god Keñcha. Two lines of fortifications are to be seen enclosing the ridge to the south of the Gâlikere hill. The eastern ramparts are natural precipices. The hill near Gâlikere is 5707 feet high and has precipices on the east overlooking a wide stretch of country including Sakkarepaṭna and Madak-kere.

The survey point is now marked by a trap stone pillar which, originally, was perhaps a jamb of the fort gate.

The 'Dattâtrêya Piṭha' is a large cave, about $50' \times 15' \times 4\frac{1}{2}'$, divided into two compartments by a stone wall having a door-frame ($3\frac{1}{2}' \times 2\frac{1}{2}'$) of evidently Hindu workmanship. At the back of the inner chamber is another frame of the same size leading to a narrow cave into which Dattâtrêya is said to have disappeared. None is allowed to enter it. There is a flat seat in front, facing west, below the low vault of the rock. It is $3\frac{1}{2}'$ high only and pointed out as the 'Piṭha' of Dattâtrêya. On the right side of this seat there is in the ground a stream through

which water flows during the rainy season. Near the north wall are the seats of the four 'śishyas' of Dattâtrêya, on each side of which is a kaļaśa of earth crowned by one of metal. In the outer hall by the side of the north wall, are the tombs of these four disciples of Dattâtrêya : Malik Tujai, Malik Wazir, Malik Kabu and Malik Safir, who are all alleged to have been the sons of the Padshah of Turan. The door ($4\frac{1}{2}' \times 2\frac{1}{2}'$) of the hall has a padma on the lintel. Opposite to these tombs to the south is a cave ($2\frac{1}{2}' \times 2\frac{1}{2}'$) through which a tiger is said to visit the seat every Monday and Thursday. A similar cave opposite to it extends to the west. It is a little higher and, in some places, 6' deep. At the western end a deep pit has been formed by flowing water. Evidently there could be plentiful water supply here during many months in a year. Between these two caves is a corridor ($15' \times 10' \times 8'$) of stone with distinct traces of Hindu workmanship. In front of one of the caves is a porch of stone. To the west of the caves lie a large number of soap-stone beams which must have belonged to a temple.

The open yard in front has a raised 'gaddige' near which is a Persian inscription. In the outer yard within the compound are Moslem tombs some of which have inscriptions in Persian.

The Svâmi Qualandar stated that the Dattâtrêya Pîṭha was well known in the times of Ballâla and that Bâbâ Buđan was already there at that time. Subsequently when Malik Kafur invaded the south the gurus of the present svâmi are said to have come from Bijapur about 600 years ago. Tippu in his grant has referred to the 20 villages given by the kings of Ânegondi, which he restored. Malik Kafur's sannad (and Humayun's also) is in the custody of Khaji Syed Mohammed Shah Khadri of Dod Medur, two miles from Belur. The buildings near the 'Pîṭha' are said to have been built by Chennammâjî of Nagar.

Three miles to the east of the Pîṭha, near the eastern precipice, is a small waterfall, about 50' in height. A short distance from it are two caves pointed out as being associated with Atri's penance.

HIREMAGALUR.

At Hirêmagalûr the inscription in the Kôdanda Rama temple, has a doubtful date, the first two digits being now effaced. But the inscription on the floor bears the date 801 which is equivalent to A.D. 879. The temple has a garbhagriha, a sukhanâsi and a navaraṅga ; the first two completely and the last, only in respect of the rounded lathe-turned cylinder-like pillars, being Hoysala. The walls of the navaraṅga and the open mukhamâṇṭapa are all later structures of the Dravidian type and have nothing either ornamental or, in other respects, remarkable about them. The garbhagriha has a shallow

**Atri's Retreat for
Penance.**

padma ceiling under which are three icons of Sîtâ, Râma and Lakshmañ, the latter two holding bows in their left, and arrows in their right, hands. The images together with the Hanumân pedestal are 6' high, while, of the icons, that of Râma measures only $4\frac{1}{2}'$ in height. All the images stand on a single pedestal and have no prabhâvalî. But they are good examples of Hoysala sculpture. The garbhagriha doorway is a partly worked Hoysala specimen. The ornamental work on it as also on the pilasters, belonging to the star-shaped kind, may be noticed. The pillars of the navarañga which are 8' high and 1' 10" in diameter are all lathe-turned; but their unfinished surfaces are left rough. The sukhanâsi has the old portion ($7' 9'' \times 7' 9''$) opening into a later extension ($7' 9'' \times 5\frac{1}{2}'$). The mukhamantapa (about $40' \times 30'$) is of about the 17th century A.D. and has no sculptural work. The outer walls of the garbhagriha and sukhanâsi are of soap-stone and characteristically Hoysala in execution.

The plan of the old portion of the temple is not stellar. No platform is now visible. The basement panels have no sculptural friezes. The main portion of the wall has two rows of images, each about $1\frac{1}{2}'$ high. But the figures are not very good and do not deserve very much attention except for iconography. The lower row has :—

South Wall :—Garûda; Vêñugôpâla; Janârdana; kissing couple; Kâlingamardana; Yôganarasiñha; Gañësa.

West Wall :—Lakshminârâyaña with female attendants.

North Wall :—Seated Lakshmî; Kêśava and Garûda.

Upper row :—Kêśava; Gôvardhanadhâri; Hanumân; Lady with mirror; Kêśava; standing Narasimha with śankha, padma, gadâ and chakra; Janârdana; Kêśava; Hanumân, etc. Most of the images are half worked.

A modern compound wall has taken the place of the old prâkâra. At the south of the enclosure is a portion of the old prâkâra, with shrines containing the following :

1. *Déśika* :—Rude image of the Nayak period.
2. *Yôganarasiñha* :—A fine soap-stone figure, 5' high, with his two front hands resting on his knees and his back hands holding chakra and śankha. The prabhâvalî, which is also fine, has the usual ten avatâras without Krishña. The god has on his right chest the kaustubha mark. There is the figure of Garûda on the pedestal.
3. *Sugriva* :—A figure of the late Vijayanagar period, about 5' high (image only 4'), standing to front with hands folded, wearing crown and ornaments and with the tail lifted up behind. There is a Kannada inscription of about the 16th or 17th century A.D.

mentioning a certain Tātiyappa, son of Īśvara Pant, as the donor of the image.

4. Mādhava :—An image, nearly 5' high, on a pedestal, about 1½' high. It is, very probably, of the Gaṅga period having neither the crudeness of later work nor the fine ornamentation of the Hoysala period. The attributes in its several hands are thus disposed: unworked padma looking like apūpa or mōdaka; chakra with edge to front; śaṅkha without handle; kaṭihasta (hand freely placed on thigh).

5. In the north cells of the prākāra there are four modern images of the Ālvārs: Periyālvār, Rāmānuja, Nammalvār and Kūrattālvār, and also one smaller image of Yōganarasimha of the Hoysala period which comes from Madhurākshētra. In the front wall of the cell containing the last figure there is a Hoysala round pillar.

The Īśvara temple is situated about 100 yards to the north of the Rāmānuja temple. It is also an admixture of the old Hoysala and modern Drāvida work. The liṅga called Sītala Mallikārjuna,

Īśvara Temple. which is about 1' high, the rounded pillars, about 10" in diameter, and the finely designed front doorway are all possibly of the Hoysala period. The doorway has a novel design of creepers winding round and climbing up the rounded pilasters. In the navarāṅga are kept an old Vīrabhadra, a Mahishāsuramardini of the Vijayanagar period, a nāga stone and one bull. The central ceiling of the navarāṅga has a modulated, well designed and panelled lotus.

In the small compound in front of the temple are kept an ancient bull and a Jade-muni (see Rep. 1916). The pillar in front of it on the other side of the road is about 7' high and pointed out as the 'Yūpastambha' of Janamējaya'. On a square shaft, 4' high, is set upright a large dagger, about 3' high—all of stone.

Passing by a large pond we come to the Paraśu-Rāma temple. Its navarāṅga appears to be of the late Vijayanagar period. The whole **Parasurama Temple.** temple is of granite. The garbhagṛīha (8' × 8') has on a large pāṇi-baṭlu a sixteen-sided liṅga, about 2½' high, on the upper part of which is a projection, to front, of about 9 inches ending in a square (8" × 8") and looking like a hammer or 'suttige'. This is called Paraśu-Rāma and is expected to represent his axe. The ceiling has sculptured panels of the Gaṅga times with an inscription. The first panel shows two men cutting perhaps the body of a headless female at her waist. In the second panel are a cow milching a calf and a liṅga under a vimāna. Near by lies a slab. A tiger and an anthropoid Gaṇḍabhērunḍa are also there side by side, the latter with sword in hand.

SAKKAREPATNA.

This is situated in a fertile plain about 14 miles to the north-east of Chikmagalur on the Kadur road and surrounded by the Bâba-budân and

The Palace: its Fortifi- and other hills. Its population consists of Hoysala cations. Karnâtaka Brahmans, Gaṅgadikâr Vokkaligas, Kurubas, etc. The wells have a good supply of water and a channel

also runs here from Ayyanakere. Tradition has it that the fort in the town was built by the Pâllegâr Rukmângada whose younger brother was Dharmângada. There are two ruined lines of fortifications with gates to the east and west. An inner citadel which stands on a high ground has a tower on the top of which, even now, there is a large cannon of the old type, about 20' in length and 2' in diameter with 9" bore. East of the battery are the ruined walls of the old Palace. These walls have no mortar. The fort wall is made up of large blocks of stone into the interspaces of which smaller chips have been driven as in cyclopean masonry. Round the second fort wall, even now, there is a deep moat, though part of it is filled in.

The prâkâra, the sukhânâsi, navaraṅga, mukhamâṇṭapa, etc., of the Śri Raṅganâtha temple are all granite structures of the Nâyak

Sri Ranganatha Temple. days. The place is known as Añbarîsha Kshêtra. The north cell has a deity, called Chaturbhujâ Râma, which is said to have been brought from the Śakuni-giri, a part of the neighbouring Bâba-Budans. The chief deity, Kêśava faces east and is in the west cell. It is an image of the Hoysala type, about 5' high, holding padâma, śaṅkha, chakra and gadâ. It has a fine prabhâvali on which are the usual ten avatâras in the inner row and the 12 Râśis in the outer. The garbhagriha is of the Hoysala period. On a pillar in the sukhânâsi there is an inscription of about the 14th century. The north cell contains an image of Chaturbhujâ Râma which belongs to the Vijayanagar period. It holds chakra, bâṇa, dhanus and śaṅkha, while on the sides are Śrî-dêvî and Bhû-dêvî standing. But the bronze images are finer and are of Chaturbhujâ Râma, Navanîta-Krishna and the Bhâshyakâr.

The garudagambha at the Śri Raṅganâtha temple has on its plate cover several inscriptions of the 19th century A. D. mentioning its erection, certain repairs carried out, etc. There is also a Hoysala inscription nearby on a vîragal in the square to

the south east of the temple. It has a Jina figure on top with rows of seated Jinas below. In the basti 'hittalu' by the south wall is another vîragal of soap-stone with the Jina seated above and two worshippers seated on either side of a cross-legged table on which is some carved object bearing about 10 lines of Hoysala

characters. Some more stones containing inscriptions are also to be found in the neighbourhood.

In the next compound is a mound containing the ruins of a Jain temple, from out of which is now sticking out a fine soap-stone image of standing Pârśvanâtha, about 5' high, with the seven-hooded cobra and a fine makara tôraṇa prabhâvali behind.

Parsvanatha Basti. The hands are broken, but the image deserves to be preserved.

The Vîrabhadra temple is close to the east fort-wall and used now as a private dwelling. In the garbhagriha is the image, about 5' high,

Virabhadra Temple. which belongs to the Vijayanagar period. Two metal images of Îśvara and Vîrabhadra are also kept here. In a corner of the navarâṅga, which is constructed of wood and tiles are now stored two Basavas, two lingas and a beautiful Hoysala image, about 5' high, of Gaṇapati, in soap-stone, holding tusk piece, axe, śaṅkha and nectar vessel. Just outside the building is a fine Hoysala image of Sâradâ with the two lower hands broken and the upper ones holding aṅkuṣa and pâṣa.

The other monuments in the village are the temples of Ballâlêśvara, Lakshmî, Râmêśvara, Saṇṇakki Vîrabhadra and Sômêśvara. The

Minor Monuments. Ballâlêśvara temple near the tank, four miles away, is said to be a Hoysala structure with fine sculptures and coins.

The pillars, etc., of the Lakshmî temple in the same compound are of the times of Ballâla. But the image is ruder than those belonging to this period; perhaps it is a 14th century work. The unimportant Râmêśvara temple has two lingas, Râmêśvara and Lakshmaṇêśvara, a recent Pârvatî image, a commonplace bull and a Ganapati. The last image is of the Hoysala period. The Saṇṇakki Vîrabhadra shrine is, very probably, of the Hoysala days. The pillars here are all of the rounded type common during the period. Fine sculptured friezes are also strewn about on the ground. To the west of the citadel, 'batêri', is a large pond which supplies fresh water. To its west is a maṇṭapa with round and star-shaped pillars of the Hoysala period. Evidently these were brought from elsewhere and used here in later times. The Sômêśvara temple also has the pillars of the days of Hoysala Ballâla. But the rest of the structure is modern. Near the west fort gate is a Hoysala image of Gaṇapati. To the west of the town is a large soap-stone slab, measuring about 15'×15'×6". It is yet unbroken and said to be Ballâla's throne pedestal.

BELUR.

A detailed re-study of the Kêśava temple has been made. The history of the temple and some portions from the detailed study of its sculptures are published below:—

HISTORY OF THE KÊŠAVA TEMPLE.

The ruler in whose days the temple of Vijayanârâyaṇa (Chennakêśava) was constructed was Vishṇuvardhana Ballâla who broke off from the **Vishnuvardhana**. Châlukyan Empire. The great teacher Râmânujâchârya sought refuge in the Ballâla country between the years 1096 and 1122 A. D. (?) and in the course of his sojourn converted Vishṇuvardhana to the Vaishṇava faith and inspired him with devotion to Vishṇu. The king who was victorious in a campaign against the Chôla Viceroy of Talakâd, returned to his capital and built in commemoration of his victory a temple for Vijayanârâyaṇa, the victorious Vishṇu, in the year 1117 A. D. (Ep. Car. Vol. IV, Belur 58 and 71).

The temple built by him was entirely of soap-stone and consisted of a star-shaped garbhagriha with the sculptures of the gods on the outside and a row of small niches below. The niches on the south, west and north were slightly larger and perhaps similar to those of the Kappechennigarâya temple. These have now been covered over by later niches. In the sanctum was installed the beautiful image of Kêśava and on its pedestal was recorded the fact that Vishṇuvardhana got it set up and named it Vijayanârâyaṇa.

In front of the garbhagriha doorway was a large sukhanâsi opening without any partition into the navaraṅga hall. Its sides and the western side of the navaraṅga both to the south and to the north of the sukhanâsi were covered by a large wall of soap-stone bearing sculptures on the outside and inscriptions on the inside. Of these latter the most important is Belur 58, mentioned already, which records the construction of the temple and the consecration of the image.

The navaraṅga pavilion was a comparatively large one with beautifully designed pillars and ceilings and was open on all sides except the west. It had three entrances, the spaces between which had raised stone benches supported on the outside by railings. Through the open spaces between the round pillars of this pavilion poured in a flood of daylight from the east, allowing the faithful to admire the beauty not only of the pillars and ceilings of the pavilion and of the beautifully carved garbhagriha doorway but also of the wonderful image of Vijayanârâyaṇa which is now enshrouded in darkness.

The garbhagriha was surmounted by a suitable high tower of brick, mortar and wood, very probably star-shaped like the lower building itself. The whole temple was borne on a high platform having three stairways on the east, south and north, each supported by a *ratha* or tower on either side. In all, there were nine *rathas* around the platform. Thus situated, the structure must have had a beautiful and commanding appearance, built as it was on the top of the raised ground (Vêdaparvata ?) and the whole tower being plated with copper sheets, gold-gilded.

While the king got this temple constructed, his chief queen Śāntalādēvī made her contribution in the Kappechennigarāya temple which was similar in form to the king's temple, though very much less elaborate. The only important difference in the plan was that to the south of the pavilion door was constructed a smaller shrine for the god Narasiṁha or Vēṇugopāla, more probably the latter, which form of Vishṇu, probably, appealed most to queen Śāntalādēvī. This image is now missing. Kappechennigarāya's image which is exactly like that of Kēśava in the main temple, though smaller in size, bears the name of Śāntalādēvī on the pedestal (Belur 60). The chief difference between the main god and Kappechennigarāya is that the tōraṇa of the former has the *vyūha* of the twelve forms of Vishṇu.

Vishṇuvardhana's inscriptions mention grants to a third deity, namely Lakshmī-Nārāyaṇa (E. C. V. Bl. 58 and 71). This deity is now missing from the temple. It is very probable that it was installed in the south cell of the Kappechennigarāya temple. When this image was lost, the present image of Vēṇugopāla was probably set up in the place.

Narasimha I. Vishṇuvardhana's son, Narasiṁha I (1143—1173) is not stated, in the inscriptions, to have made any important changes in the temple. Possibly his attention was concentrated on completing the Hoysaleśvara temple at Halebid.

However, he made two important grants for the maintenance of the temple and for the conduct of worship. But, if the Durbar scene on the north of the navaraṅga doorway is accepted as depicting Narasiṁha's Durbar, there would be some reason to think that he got some improvements made in the temple. Another series of constructions began in the days of his son, Ballāla II. That the Kēśava temple and its sculptured gods had become exceedingly popular is evident from an inscription of A. D. 1173 in which a private devotee made a grant of land for the worship of the Narasiṁha image sculptured on the outside wall, to the south-west of the main temple, known as Yēṇi-narasiṁha. A stone pillar bearing Garuḍas on the four sides was also set up for the god, and on it was engraved an inscription (Belur 25).

Ballala II. The work of Vīraballāla II is first seen in the construction in 1175 A. D. of a fine pond, about two hundred feet to the north-east of the temple, known as Vāsudēva-tīrtha. It was supported by an ornamental entrance and two corner towers (Belur 2).

In 1180 A.D. Ballāla got a large low-roofed store house put up in the north-west corner of the temple (Belur 20). The work done by him by about 1200 A. D. is summed up in an inscription (Belur 72). He states that in addition to the pond and the kitchen (which is on the eastern side near the well) he got the rampart wall put up around. This had two entrances or mahādvāras, one opposite to the main temple and the other opposite to the Kappechennigarāya temple. The construction of a

pavilion is mentioned, and a notable one existing in the compound is the large pavilion right in front of the main temple known as Nāganāyakana maṇṭapa. The structure itself is generally too poor in execution to be a royal erection, and there are indications to show that it was built not earlier than the fourteenth century.

The changes made by Ballāla II in the main temple are also very important. There must have been a sense of insecurity which induced Ballāla to put up the rampart wall. For the same reason he covered the navaraṅga pavilion on all its open sides with stone slabs perforated so as to serve as pierced windows and supplied the three entrances on the east, south and north with stone doorways, provided with, very probably, massive wooden doors. On either side of each of these doorways was erected on the platform a supporting tower and on the south, west and north sides outside the garbhagṛīha large two-storied niches were erected covering the smaller original niches. A doorway was constructed separating the sukhanāsi from the navaraṅga and all this work connected with the main building was elaborately carved in soap-stone. Some of these additions contain the most elaborate sculptures of the temple. The Kappechennigarāya temple was also supplied with pierced windows.

An important building in the compound, namely, the temple of Vīranārāyaṇa has beautiful sculptures whose workmanship is similar to that of the Kēdārēśvara temple at Halebīd, which was built by Vīra Ballāla II. For this reason and also since the adjective 'Vīra' may possibly contain a hint about the person who built the temple, it may be guessed that the Vīra Nārāyaṇa temple was consecrated by either Narasiṁha I or Ballāla II, who both had the prefix 'Vīra'. There is no epigraphical evidence on the point.

The work of the later Ballālas does not appear to have been connected with building up any part of the temple except that in the days of Viraballāla III an officer, Sōmayya Daṇḍayaka by name, got the central tower re-built with brick and wood (Belur 24). The Nāganāyakana maṇṭapa appears to have been constructed in the fifteenth century, the materials of ruined Śiva and Jain temples being utilised. A Nāganāyaka who was an officer under Sāluva Narasinga of Vijayanagar is possibly the person whose name the pavilion bears.

When the Vijayanagar Emperors came to power their policy was conservation not merely of the old learning and culture but also of the

Vijayanagara Rulers. ancient monuments of Southern India. Naturally the beautiful Belur temple received their attention, and in 1381 A.D. Kampanna, an officer of Harihara II, set up four granite pillars (with capitals) to support the cracked roof stones in the sukhanāsi of the main temple. In 1387 A.D. another officer of the same emperor, Malagarasa, had the broken kalaśa restored with gold (probably gilded). But the most important work of the period was done in 1397 A.D. by Gūḍa, a general of Harihara II, who re-built the seven-storied gopura

in front of the main temple since it had been pulled down and burnt by Gaṅgasālār of Kalluburge. It must have been somewhere about this time during the great days of the Vijayanagara Empire that three important buildings were put up behind the main temple, the materials collected from ruined Hoysala buildings being freely used. The first is the Saumyanāyakī shrine which is definitely Dravidian in form and in the roof of whose navaraṅga is used a slab containing the second half of an old Hoysala Jain inscription dated 1136 A. D. (Belur 9 & 17). The second is the vāhana maṇṭapa, a large structure with numerous lathe-turned Hoysala pillars. One of these pillars contains an inscription dated 1192 A. D., showing that the pillars were brought from the Brahmēśvara temple at Bāṇavūr; but at its bottom is the signature “Śrī Virūpāksha,” significant of the Vijayanagara Empire. The third and the most interesting of these buildings is the Āṇḍal shrine to the north-west of the main temple. Its fine image and its construction are definitely of the Vijayanagar times, but its walls and even its basement are decorated with beautiful sculptures of high class Hoysala workmanship. Some of these, like the Tāṇḍavēśvara lintel, evidently belonged to a Śaiva temple. Very probably they came from the ruined temple of Vishṇaviśvara (Belur 15) which appears to have been constructed by Vishṇuvardhana (or by Narasiṁha I) probably, about two furlongs to the north-east of the Kēśava temple. It has almost completely disappeared now, being, in part, covered by the later fort wall. But the large number of carved stones and sculptures lying about and a stone which has been discovered intact unmistakably declare its disappeared glory.

Another piece of work done for this temple at about this period was the rebuilding of a good part of the navaraṅga of the Kappechennigarāya temple. Though the old materials were used mostly, yet the work of the Vijayanagar period is seen in the insertion of granite capitals between soap-stone beams and pillars and the use of broken soap-stone pillars as beams.

As already stated Nāganāyaka maṇṭapa was erected about this time with the materials of ruined Hoysala buildings.

Then followed a number of minor erections. Baichadaṇāyaka erected the large granite dīpastambha (lamp post) and the tall swing pavilion (vuyyāle maṇṭapa) borne on four pillars, in 1414 A. D. (Belur 14). Lakkaṇṇa (possibly a descendant of the famous Lakkaṇṇa minister of Dēvarāya II) erected the yāgaśālā near the south-east corner in 1484 A. D. Very probably he got the pavilion in the same row (now Ālvār sannidhi) repaired, rebuilding the central span with long granite beams and inserting sculptured Hoysala pillars in the verandah. He was also probably the person who got the building immediately on the west of the pavilion erected, since on one of its pillars is recorded a large endowment made by him bearing the date corresponding to 1484 A. D. It is not known when exactly the Narasiṁha and Rāma shrines in the same row were erected. But they are definitely of the

Vijaya-nagar period and possibly date from the 17th century. Two Hoysala dvārapālas who probably guarded the door of the Narasiṁha shrine in the Kappe-chennigarāya temple, now guard the door of this smaller Narasiṁha and on their pedestal is the name of a Vijayanagara lady with the signature ‘Srī Virūpākshakka’.

The great Tuļuva Emperors who, like Harihara II, claimed the deity as their family god helped the temple mainly with endowments. But Kṛishṇadēvarāya got a teppa tank and a pavilion put up just to the east of the large tank, Vishṇusamudra, to the south of the town. In 1566 Veṅkaṭādrināyaka, chief of Belur and a vassal of this dynasty, set up the small Garuḍa shrine in front of the Nāganāyakana maṇṭapa (Belur 7). The same person put up the small vuyyāle maṇṭapa for vasañ-tōtsava and possibly the small vasañta tank near it in 1580 A. D. Eight years later (1588) a rude shrine was built for the Raṅganātha image on the north-east stone window of the main temple (Belur 30). A similar shrine was constructed for the Narasiṁha image on the north-west wall somewhere about this time. Both these ugly structures were removed recently (1930) and Bijāpuri coins were recovered under the sill of this (Yēṇi) Narasiṁha shrine. The pavement of the sukhānāsi of the main shrine was also repaired at about this time since similar coins were picked up under the pavement slab just inside the sukhānāsi doorway. In 1626 two servants of Veṅkatādrināyaka, chief of Belur, erected a stone verandah (kaisāle) of twenty-six squares (aṅkaṇas) by the side of the north rampart wall and a stone cot, which is now in Nāganāyaka’s pavilion, was presented by Honnajīyammā, probably a Belur Princess, about the year 1672 (?) The cot was possibly connected with Srī Raṅga Rāya, the last Āraviḍu emperor.

A small kalyāṇa maṇṭapa on the north side of the temple was built by a private man Śrīnivāsādāsa in 1709 and in 1717 under the Mysore rulers

Mysore Kings. a maṇṭapa (probably the car pavilion) and a pond (now buried) were constructed (Belur 29).

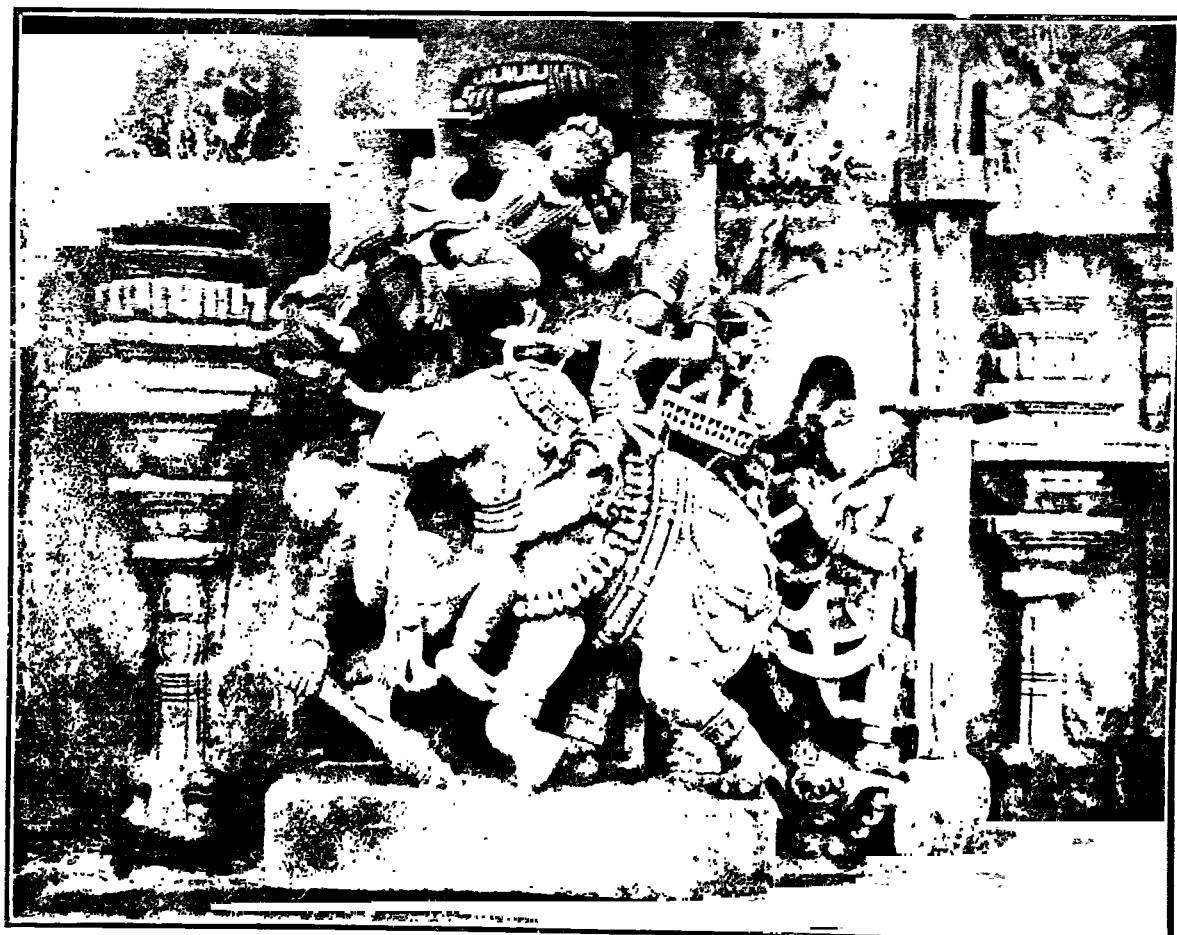
The tower of the main temple was remade and surmounted with a fine kalaśa in 1736 by Veṅkaṭa, chief of Belur and a vassal of Kṛishṇarāja II of Mysore; but the tower was damaged again very soon after, so that in 1774 when Hyder was ruling Mysore in the name of Chāmarāja III his officer Nañjayya rebuilt it and put up the kalaśa. It was, probably, in the time of Kṛishṇarāja II, *i.e.*, before the days of Hyder, that the present kalyāṇa maṇṭapa was erected just to the north of the dīpastambha. No inscriptional evidence is available to show when, and by whom, it was constructed, but traditionally it is attributed to the Mysore dynasty. Very probably it was erected about the year 1736 by Veṅkaṭa, chief of Belur, when Kṛishṇarāja II was ruling Mysore. It was also during this later period, *i.e.*, in the 18th century, probably when the main tower was rebuilt, that the Kēśava temple was provided with a rudely worked heavy parapet wall of brick and mortar, part of which still mars the beauty of the south side of the temple. The tradition is that the Pāllegār of Coorg built it.



1. GADADHARA (p. 31).



2. TRIMURTI (p. 31).



3. VIRANARAYANA TEMPLE AT BELUR: BHIMA FIGHTS BHAGADATTA'S ELEPHANT (p. 31).

KÊŚAVA TEMPLE: DETAILED STUDY OF SCULPTURES.

INTRODUCTION.

The original temple constructed by Vishnuvardhana shows an elegance of taste in the combination of sculpture with architecture. While sculptural work gets its due attention, the architectural purpose of the whole building is not lost sight of. Ornamentation cannot be pointed out as overloaded except perhaps in the front basement and railing. But the same remark cannot apply to the additions made by Ballala. The sculptural work of his period is exceedingly fine and at the same time extremely elaborate and overloaded with details. The ornamental designer and sculptor were allowed to overlook the needs of architecture. The sculptures of the main temple can best be studied in groups under the following heads :—

- | | |
|---|--|
| I. Lower towers and platform.
II. Towers and groups supporting the doorways.
III. The three large niches of the garbhagriha.
IV. Elephant frieze.
V. Kirtimukha frieze and small niches behind the temple.
VI. Scroll frieze with inset images.
VII. Beaded pendant frieze.
VIII. Row of Yakshas with intervening tôraṇa images.
IX. Môhini frieze.
X. Basement eaves with surmounting small images.
XI. Row of turrets with intervening sculptural groups backed by double lions.
XII. Railings with sculptured panels.
XIII. Pierced stone windows. | XIV. Row of larger bracket images.
XV. Row of smaller bracket images.
XVI. Top eaves with remains of the older parapet.
XVII. The old vimâna tower.
XVIII. Lower turrets at the back of the temple.
XIX. Row of kirtimukhas behind the temple.
XX. Large wall images.
XXI. Row of tôraṇas and turrets.
XXII. The five doorways.
XXIII. Navaraṅga pillars.
XXIV. Râmâyana frieze.
XXV. The central dome.
XXVI. Other ceilings and beams.
XXVII. Sukhanâsi doorway.
XXVIII. Sukhanâsi and garbhagriha doorway.
XXIX. Garbhagriha.
XXX. Chennakêśava image. |
|---|--|

Of these the notes on Nos. XIV, XXV and XXX are now published. From among the figures studied under XX, two rare and interesting images, namely, those of Gadâdhara and Trimûrti are illustrated (Plate VIII, 1 and 2). An interesting group from the wall of the Viranârâyaṇa temple showing Bhîma fighting Bhagadatta's elephant is also published (Plate VIII, 3). It shows how the Hoysâla sculptors depicted movement by carving the same figure in two or three positions. In the group, Bhîma is seized in the elephant's trunk and then thrown up into the air. Of the pillars studied under XXIII, the Narasîmha pillar is well

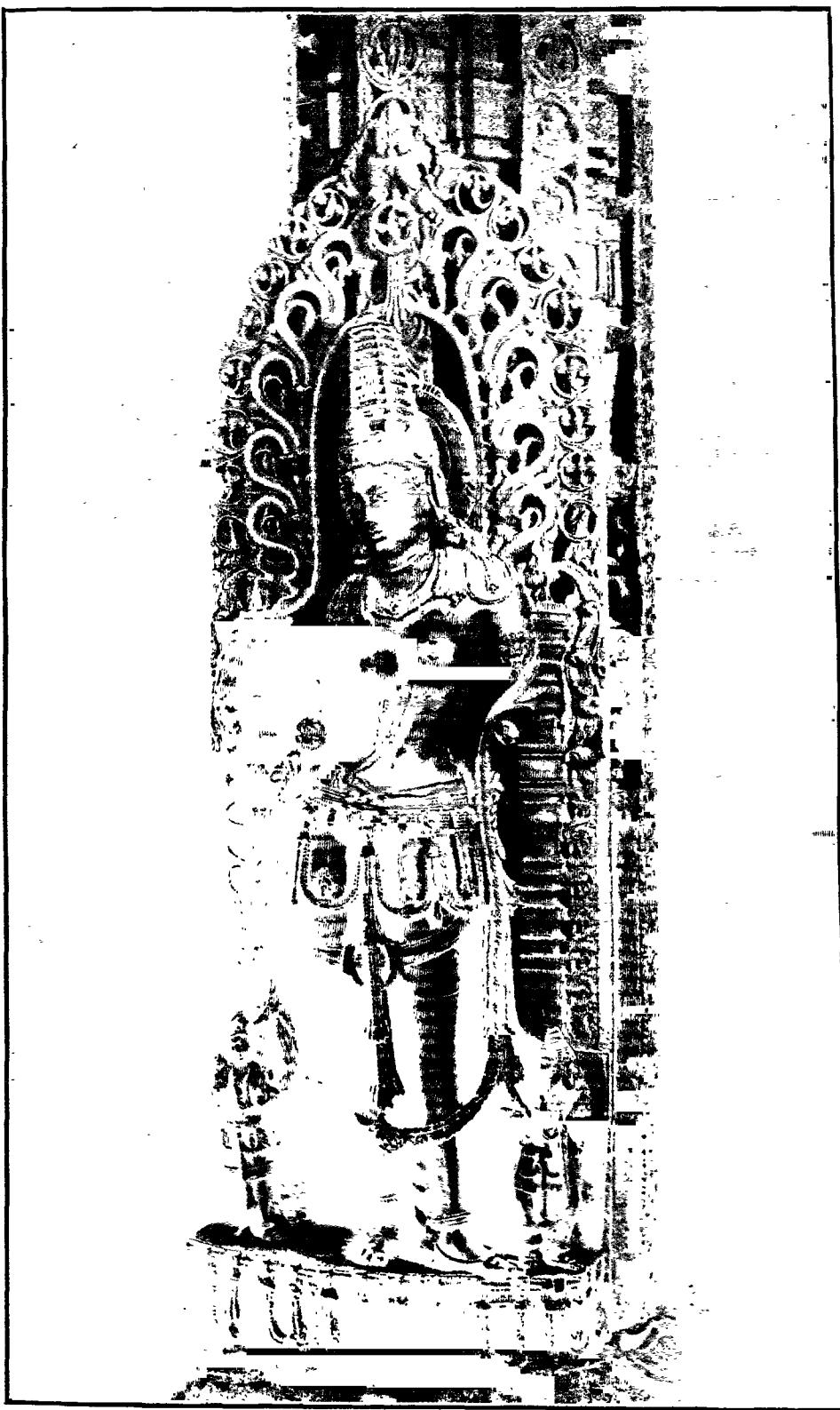
known. But another pillar which is no less beautiful is the Môhinî pillar on which a short note is published below with an illustration (Plate IX). Two groups from the scroll frieze studied under VI are reproduced and they are: hunters carrying an antelope (Plate XII, 1 a) and a yôgi, probably Jain (Plate XII, 1 b).

XIV. Row of LARGER BRACKET IMAGES.

General remarks.—Next to the three original images of Kêśava the finest human figures sculptured in the temple are the bracket images. Four of these adorn the great round pillars which support the navarâṅga dome and 38 others are placed just below the top eaves around the navarâṅga on the outside (Plates X and XI). They are all of soap-stone, each about $2\frac{1}{2}$ feet high, and made on a uniform plan. They are popularly called “Madanakai” images, the word being probably the Tamil form of ‘Madanikâ’ or a lovely maid, and consist mostly of the images of beautiful young ladies either at toilet or at dance. They are full of *râsa* and *bhâva* and fill the looker on with the beauty of a young woman’s life. They are finely proportioned and fully ornamented and show the loveliness of a well developed young woman’s body without making any exhibition of sensuality or nakedness. The poses, faces and hands are highly expressive, while the figures are given the most graceful positions for standing or dancing. No doubt they are not perfect nature studies but are slightly idealised forms as must be the case with all true imaginative art. Perhaps the figures are sometimes slightly too large round the breasts and hips but the ideals of the Hoysala days appear to have differed from the conception of a beautiful feminine form according to modern western standards. It is not the slim boyish maid, feeling shy about her sex and wishing that it would have been better if she had been a boy, that the Indian artist loved to contemplate. He represented a mature woman with her feminine body fully developed, happy with her sex, its beauty and its functions.

It is remarkable that these sculptures and a large number of others in the friezes below illustrate damsels and poses of various kinds. A good number of suggestions could be collected from their study for the revival of South Indian dancing. The dances appear also to have some mythological significance. The male figures are those of drummers who keep time to the dancing ladies. A few of these are representations of Kâlî or Durgâ, while most of the figures appear to represent the dances of Môhinî. Since Kêśava who was previously inhabiting a part of the Bâbâbuñ Hills is stated in the local mythology to have incarnated as Môhinî to slay Bhasmâsura who was inhabiting the neighbourhood of Belur, it is highly probable that the majority of dancing female figures are those of the various phases of Môhinî’s dance rather than of secular dancers. Every one of them deserves detailed study. They are here described commencing from the south of the east doorway.

PLATE?IX.



CHANNAKESAVA TEMPLE AT BELUR: MOHINI (p. 42).

SECTION 1.

1. Beauty and the Mirror.

A young lady after completing her toilet and being fully adorned admires her own beauty as reflected in a mirror which she holds up in her left hand (Plate X, 2). Her right hand is slightly bent up with the palms upward and the fingers slightly parted expressing the lady's amazement at the perfection of her own beauty. The right hand forefinger is slightly bent up as if it had just painted vermillion on the forehead. She stands to front most gracefully in the tribhaṅga pose with her beautiful face turned slightly to the left to look into the mirror. Her face is round with well formed nose, lips and chin, large and long eyes, long, thin pencilled eyebrows and a broadish smooth forehead. Her hair falls in spirals above her forehead while on top is a diadem with beautiful pearl pendants. Her long hair is well twisted and done up into a large wheel-like knot behind her head which makes it look like a halo. In the lobes of her ears she wears large round earrings set perhaps with pearls. Round her neck is a golden necklace studded with precious stones, while on her breast fall gracefully two long pearl garlands. She wears also a rather heavy band passing below her right arm like the *yajñopavīta* and a thin jewelled band under her left arm. On her thighs she wears close fitting shorts secured by a muslin waist cloth the ends of which hang tastefully between her lower limbs. On her hips she wears a beautiful jewelled *mēkhala* or waist band, the tassels and hangings of which adorn her beautiful shape. On her upper limbs are armlets, bracelets and rings on each hand, while her feet are adorned with gilded hollow anklets and chains with pendants (*rūli* and *golasu*). Her second toes have two rings each and the whole is a pleasing figure of a tastefully ornamented beautiful young woman. On each side of her stands a small figure of a woman attendant, each with one hand lifted up in admiration. To her right stands a little boy with a bunch of fruits in his right hand and a pet monkey on his left hip. Behind the group is a *tōraṇa* of exquisitely carved filigree work showing the curls and circles formed by a creeper. The whole group and, particularly, the feeling of the central figure is one of the finest expressions of *śringāra rasa* and this bracket image is perhaps one of the very best sculptures in the temple. The builders judged rightly when they gave it a place right above the main doorway where every devotee entering the temple could see it and admire.

2. The Pet Parrot.

A beautiful lady stands leisurely with her pet parrot perched on the back of her raised left hand and is teaching it to speak. Her broken right hand probably held a bunch of fruits, with which she feeds it and induces it to speak. She is looking at the bird affectionately and teaching, while the bird's slightly raised tail and wings show that it is making an effort to speak. The lady stands quite easy

with her weight poised on her right leg and her left leg crossed behind. To her right and left stand lady attendants with fruits and flowers and in the foreground is a boy with a mātanga fruit in his left hand; and his right hand is raised up to call our attention to the bird. His head is also slightly raised in the attitude of looking at the bird. The sculptor has well succeeded in directing our attention to the speaking bird and the affectionate and admiring friends by whom he is surrounded. In other respects, such as ornamentation and setting in a latā tōrana, this figure resembles No. 1.

SECTION 2.

3. Vasanta.

A beautiful lady has finished her dinner and is standing waiting for her lover with betel leaves in her left hand and probably a syringe in her right. To her left, a man-servant is filling another syringe with vasaṇta or deep rose-coloured water. To her right, is another offering her a vessel for throwing larger quantities of the coloured water. She is in an active pose about to move to the left and is evidently just waiting for the appearance of her lover so that she might spirt with the syringe or the vessel the coloured water upon him. Sprinkling or spirting of the vasaṇta is significant with the Hindus of the expression of love and is generally resorted to on the occasions of marriage or the festival of Cupid known as the Hōli. The feeling of the piece is the active expression of the love of a lady who is about to meet her lover.

4. Beauty and the Parrot.

A beautiful lady stands easily at rest holding in her left hand betel leaves, while on her right forearm is climbing up her pet parrot. To her left is a woman attendant with a betel bag on her shoulder, while to her right, is another holding a fruit. The atmosphere is one of peace and affection and it is possible to imagine that the lady finds solace in the company of the parrot in the absence of her lover. Possibly the bird has repeated the affectionate words of the absent lover and the lady whose head is turned away from it is just looking on the situation. Her hair is done in a peculiar way which will be described in the case of the next figure.

The next pillar does not appear to have had any large bracket figure.

SECTION 3.

5. Modesty and the Monkey.

A beautiful lady is molested by an admiring monkey who has pulled her dress off her body and is looking up at her grinning in solicitation. The lady whose shorts are also displaced has crossed her legs in modesty. With her left hand, she grips firmly her breasts while in her right, she has lifted up a flowery tree branch with which she would strike the monkey. To her left, stands a lady

CHANNAKESAVA TEMPLE AT BELUR: BRACKET FIGURES.



1. COIFFURE (p. 43).



2. BEAUTY AND THE MIRROR (p. 33).

attendant with flower and fruit. Her expressionless pose is out of place. The piece combines the spirit of modesty and beauty while the monkey's behaviour gives it a lively humour. On the pedestal is the signature of the sculptor. The hair of the lady is dressed in a long cylinder with a loop formed in the middle and ornamented with ketaki flowers.

6. Huntress.

An athletic young lady of high rank is out for some sport with her bow lifted up in her left hand and her right drawn back behind her ear. She shoots an arrow at two birds perched on a tree far above her on the top of the *tôraṇa*. To her left, stands a woman attendant holding by the leash in her left hand the lady's pet deer and handing her up arrows in her right. The pose is very original and exposes in its fullness the beauty of a well developed athletic woman's body : the head poised well back, the arms free, the fully developed round breasts, the lionian waist and the finely proportioned thighs and calves are all exposed. The sculptor with commendable imagination has worked the pose. It is quite possible that the figure after all represents a mere dancing pose and not a real hunt. The sculptor's name appears on the pedestal.

SECTION 4.

7. Coiffure.

A lady is dressing her long hair which she holds in her left hand, while with the right she is leading out for the oil which a lady attendant holds on the right. The latter has a cup of oil in her right hand and strings of flowers in her left. Another woman attendant on the left is holding up a mirror for the lady's use. The piece brings out the spirit of the toilet and shows how ladies are at great pains at dressing their hair. The bunch of curls at the end of the hair is also shown. After being done thus the hair was looped up behind the head into the form seen on image No. 5. This image was made by Dâsôja of Balligrâme who has signed his name on the pedestal.

8. Drum Dance.

A lady is in a vigorous dancing pose with her arms lifted high near her head beating time with a curved stick on a *davane*. The latter is exactly like *damaruga* but much larger and is very popular in temple music. Her arms, face and breast are facing us, while her supple waist is twisted so that she stands with her lower limbs facing to the right. Her weight is poised on her right leg while the left one is raised in active dance. The pose is one that is possible only for a practised athletic dancer and exhibits the strength and suppleness of a woman's delicate looking waist.

9. Durga.

There is no attempt in this image at *śringāra rasa*, for the subject is goddess Durgâ who is shown with only two hands. She wears a *kirīṭa* with a nimbus or halo behind the head, dangling loops (*lōlāku*) in the lobes of her ears and is, in other respects, dressed like any other lady. Her right hand holds forward a *kapāla* or a skull cap bowl and in her left is a skull-headed trident mace. That she is about to dance can be gathered from the fact that two men are actively drumming, one on each side of her. This piece is also the work of Dâsôja.

SECTION 5.

10. Davane Dance.

A lady dancing while playing on a *davane*. She is facing and appears to be just commencing the dance. Her face wears a smile and on each side of her is a man drumming. This piece is the work of Mallanna whose name appears on the pedestal. The lower limbs in this and of number 17 are too short for the height.

11. The Flute Player.

A boy is dancing and playing on a flute. He is ornamented almost like a woman dancer and his hair also is similarly done up. Another man stands to his left playing on a flute, while to his right is a lady with cymbals in her hands, evidently singing. The boy's form is athletic and well proportioned and he is beating time with his raised left toe. Very probably, he is demonstrating the flute dance of Śrî Krishṇa.

SECTION 6.

12. Song.

A lady musician has begun her song. In each of her hands is held a cymbal and her left toes are just raised in the act of beating the time. She stands easy in graceful tribhaṅga with her weight resting on her right leg while her left is free to keep time. Her beautiful mouth is just open indicating dignified and restrained singing. Even her fine teeth are just seen and her face is full of the absorbed interest of a musician. To her left stands a man accompanying her on a flute, while to her right are three men drumming, two with *mṛidaṅgas* and one with *davane*. The spirit of the piece is one of absorbed interest in the divine art of music which appears to have held a place next only to dancing in Hoysala art. The image is signed by its author.

13. Mohini Dance.

A lady finely dressed and ornamented is in the middle of a dance. Her right arm is raised above her head while the left is slightly bent with the palm turned upward near her waist. The left hand appears to indicate amazement and joy, while the right is perhaps the pose of Môhinî while dancing with Bhasmâsura.

The body is gracefully bent at the waist and the weight is borne by the slightly bent right leg, while the left is bent at the knee and lifted up with the toes raised. The result is a graceful composition showing the spirit of the dance. To her right stands a lady with cymbals in her hands singing in accompaniment and to her left is a drummer drumming with the right hand; his left hand is raised and he is dancing too. On the finely chiselled lata tōraṇa, the sculptor has indulged in a bit of nature study. To the left of the dancer's head is a fruit on which sits a fly; an inch away is a common house lizard with its tail bent and its body drawn up, sneaking and crouching to spring on the innocent fly. The creatures are all of life size and correctly carved and give us a realistic by-study in an atmosphere of idealism.

SECTION 7.

14. The Vina.

A lady holds a musical instrument in her left hand on which she has played a mode. She is now giving a dance. Her right hand is raised expressively, while her knees are slightly bent in a graceful exposition by dance of the mode she has played. To her right are two men drumming, one on the mṛidaṅga and the other on the ḍavane, while to the left are two ladies singing in accompaniment, one of them keeping time with cymbals. The Rudra-vīṇā was the original vīṇā of all India before the heavier "Sarasvatī" vīṇā, which is to-day in use, was invented. The former was light, having only two gourds attached to a bamboo stick and could be wielded by the hand even of a dancer. The sculpture illustrates the combination of instrumental as well as vocal music in a dance of the Hoysala days.

15. The Curls.

The subject of the piece is very similar to No. 1. A lady is looking into a mirror; but, instead of being fully satisfied with her coiffure, she is just smoothening the hair on her forehead and adjusting the ringlets. She stands cross-legged and her balance does not appear to be correctly placed by the sculptor. The body is too inclined to the right to be stable but the figure is quite graceful and full of expression. To her right and left are two lady attendants offering her garlands, flowers and toilet articles.

SECTION 8.

16. Lady Plucking Fruit.

A handsome lady stands facing, plucking a mango fruit from a tree with her right hand. Her left hand, which had been raised, is now broken at the elbow; even her attendants are now lost, only a pair of feet on each side remaining. They were probably women attendants standing, looking up and offering her fruits. It is probable that a parrot perched on the lady's left hand, to feed which she is plucking a fruit. The figure is very beautiful and finely proportioned; it is a pity that it is broken. The piece is the work of Rūvāri Vibhaṇṇa (?).

17. The Huntress.

This piece is very similar to No. 6 with slight differences. The face, the breast and the figure generally are more to the front and the lady wears a short petticoat of leaves instead of shorts.

The next pillar does not appear to have had a large bracket figure.

SECTION 9.

18. The Drummer.

A man is dancing and drumming on a *davane*, while two men accompany him on the *mṛidaṅga*. The man's beard is trim and short and his moustaches twirled up. He wears a cap on his head and ornaments like those of a lady on his body. Even his hair is dressed like that of the huntress. This is one of the three male figures among the bracket images.

North side—commencing from the North-west.

SECTION 25.

19. The Dance.

The subject is very similar to that of No. 13. A lady is in the middle of a vigorous graceful dance. On each side of her is a drummer keeping time, one with the *mṛidaṅga* and another with the *davane*. The lady's body is finely formed and proportioned.

SECTION 26.

20. Lady Singing.

The subject is similar to No. 12. A lady stands to front with a cymbal in each hand, evidently singing. This is one of the very few images inserted in the inward corners.

21. Lady Dancing.

Keeping time with the left toes, she has started *abhinaya* with her left hand in the *svargahasta* pose; her right hand is broken. She is accompanied by two drummers as usual.

22. Durga Dancing.

The goddess who wears a diadem of skulls is dancing with a skull-headed trident-mace in her left hand; the right hand is broken. The subject is similar to No. 9. As usual, she is marking time with her left toes.

SECTION 27.

23. A Huntress in Triumph.

A lady wearing a skirt of leaves and holding an ornamented bow in her left hand is dancing in joy to celebrate her success in hunting. Her right hand holds

CHANNAKESAVA TEMPLE AT BELUR: BRACKET FIGURES.



I. THE DANCE (p. 42).



2. BEAUTY AND THE SCORPION (p. 39).

an arrow partly broken, while her knees are slightly bent and her left toes raised. To her left, stands a lady companion on whose right shoulder is slung a bow; from the latter the game, an antelope, is hanging. On her right is another lady companion resting on a bow and allowing a man-servant to remove a thorn from her left foot. Figure No. 6 shows the lady shooting birds. Here she is returning with her bag dancing with joy. This may be interpreted as Pârvatî hunting.

24. Davane Dance.

A lady is dancing while playing on a davaṇe drum (which is lost with her left hand). She is accompanied by two drummers with mṛidaṅgas. A fine figure.

SECTION 28.

25. Mohini Dance.

The subject is similar to No. 13 but the figure is finely shaped and proportioned. The details are delicately carved and the whole is an extraordinary beautiful piece. The pose is graceful and attractive and the hands fully expressive. She is accompanied by a drummer with mṛidaṅga, a man with cymbals and another with a flute. The davaṇe man is missing.

For elegance and delicacy of carving this is one of the best bracket figures.

26. Beauty and the Scorpion.

A lady, while dressing, feels that a scorpion is inside her garment and in her attempt to throw it out has untied her *sari*, a part of which she holds in her right hand (Plate XI, 2). The rest of it passes round her left thigh and is flying in a tassel behind her. In her left hand, she holds a string of flowers now broken and the scorpion is lying still on the pedestal. A lady attendant, on the right, holds padma and phala; while the right hand of the one on the left, which was perhaps offering flowers, is broken. The sculptor has imagined the episode of the scorpion to get a chance of showing the full beauty of the feminine form, the broad bust with the fully developed breasts, the small waist, the low belly, the large and well rounded hips curving out from the waist, the smooth thighs and tapering lower limbs, which are all successfully shown. The Hindu ideal of a woman's form is clearly illustrated here. The idea of the scorpion is novel.

SECTION 29.

27. Abhinaya (Gesture).

A lady is giving an exhibition of the art of gesture. She stands facing, with her forearms lifted up expressing some emotion with the hands, the right palm turned upward and the left inward. It is not possible to interpret the sentiment since the fingers are all lost. To her left is a junior lady artiste following the sentiment with her own hand and at the same time dancing. She is definitely singing,

which possibly the major artiste also does. This is the work of the sculptor Chakanṇa.

28. Sarada.

A handsome lady stands with a book in her left hand—the right being in the chinmudrā (?—thumb and fore-finger broken) or the attitude of exposition. She is reading from the book and explaining something. A lady with chāmara and phala stands on either side. Since the figure has only two arms, she is possibly Mōhini playing the part of Śāradā.

29. The Fan Dance.

A lady has just started on a dance with a lavañcha fan in the right hand and betel leaves in the left. Her left toes are raised to mark time, while a boy plays on a flute to the right and a lady with cymbals is singing on the left in accompaniment. The fan dance appears also on a number of smaller sculptures in the lower rows.

SECTION 30.

30. The Nagavina Dance.

A lady is dancing while playing on a rod-like musical instrument. She is marking time, as usual, with the left toes, while a man is drumming to her right on the mṛidaṅga and another is fanning her and holding ready for her use, a cup full of drink. The instrument whose life size would be a length of about 2½ or 3 feet has a number of teeth on its lower end which emit different sounds when struck with a special stick. The former is probably of metal. Its head which is curved up is shaped like that of a parrot with the hood of a cobra. Both the rod and stick are ornamented with tassels. Perhaps a hollow tapering bronze rod would emit different sounds and serve the purpose of a musical instrument. It is surprising that this instrument which is seen on several sculptures in Belur has entirely disappeared from the Mysore State.

31. The Toilet.

A lady standing to front is holding a small club-shaped ring over her left shoulder perhaps considering for what use she should put it. On her right is a lady attendant offering a mirror and on her left, another offering a string of flowers. It is possible also that the ring has some significance since the face appears to be thoughtful. The hand with its separated fingers is shown in all its beauty. The sculptor is Mayanna.

SECTION 31.

32. The Flute Dance.

A beautiful lady is in the favourite pose of Kṛishṇa's flute dance. She is pretending to play on a flute without having it actually in her hand. Her face and

body are three-quarters to the front, while her fingers are active as if playing on the flute. A monkey is admiring her from the right while an attendant on the left is offering her a flute. A very attractive pose. The sculptor is Mallianña.

33. The Damaruga Dance.

A lady is dancing with a small damaruga drum in her left hand and a chitṭe tāla in her right, two drummers accompanying her on the mṛidaṅga. The pose is active and lifelike. The author is Mallaṇṇa.

34. Beauty and the Monkey.

The subject is similar to No. 5, but the lady is not seriously undressed nor is her pose specially indicative of modesty. She is attempting to drive away with a tree-branch the monkey which has caught hold of the end of her garments. The attendant on the left holds a phala and padma and is expressionless. Though the sculptor is an expert with his form and chisel, the figure cannot count with No. 5 in artistic taste.

SECTION 32.

35. Beauty and the Toe Ring.

A handsome lady is standing on the right leg and getting a ring put on her left toe by a woman attendant. To balance herself, she is holding by the left hand a creeper branch hanging down from the tōraṇa. On her left, is a lady with chāmara showing that the chief figure is a princely personage. The group is finely conceived and successfully executed; it shows the graceful pose of a lady trying to balance herself on one leg.

36. The Drummer.

A bearded man is dancing while playing on the dāvane. He is in an active drumming pose but his right forearm is broken.

SECTION 33.

37. The Song.

The subject is similar to No. 12. A beautiful musician is giving a song keeping time with cymbals in her hands. Her mouth is slightly open showing a little of her teeth. She wears a lovely smile and we feel as if we hear her song. She is accompanied by two drummers, one with mṛidaṅga and the other with dāvane, a man with flute and a junior songstress with cymbals. This is one of the best pieces among the bracket figures.

38. The Dance.

A fine piece showing a lady dancing, keeping time with her slightly raised left foot. To her right are the usual two men with mṛidaṅga and dāvane; to her left,

two others, one with flute and the other with cymbals. The dancing figure is finely and gracefully posed. (Plate XI, 1.)

The excellence of the filigree work on the *tôraṇa* of this piece can be seen in the finely carved bunches of flower buds springing from the *tôraṇa*. Another bit of nature study is indulged in by the sculptor who has shown a bee sucking honey from the flower: the wings, legs, and proboscis can be well distinguished. The piece is the work of Nâgôja of Gadag.

XXIII. NAVARÂNGA PILLARS.

Mohini Pillar (Plate IX).

The sixth pillar in the middle square near the *sukhanâsi* doorway is one of the finest in the hall. Its square, wheel-shaped, bell-shaped, pot-shaped and double umbrella-shaped mouldings are all cut vertically on a 16 pointed star plan, each of these points having three sub-points. Its umbrella top which takes the place of the capital has a grand design. Over the length of the pillar at each cardinal point runs a narrow band of filigree work, 7 feet long and 4" broad, each with a creeper scroll and figures inset in the convolutions. Against the eastern face is a large fine standing image of Vishnû as Môhîni with a châmara-dhâriṇî to the right and an adoring Garuda to the left. Though the hands are broken, the left one very probably held the amṛita kalaśa and the right one the ladle. The figure is fully developed, tall, slim, well proportioned and beautiful and stands in a graceful easy tribhaṅga pose which has no exaggeration in it. The figure wears a *kirīṭa*, nimbus, makara-kundalas, lion-headed armlets, necklaces, *yajñôpavita*, kâncî, mîkhala with pendants and tassels, mîlâ, anklets (*rûli* and *golasu*) and toe rings but no nose rings. Above it, are a makara *tôraṇa* and a latâ *tôraṇa*. In the band above are Bramha, Vishnû and Śiva seated one above the other. On the south-east bands, above numerous Yakshas, are the ten avatâras of Vishnû. The south and north bands are not the least interesting since they contain carvings of griffons, lion-bodied and with heads of various shapes like bearded man, lion, snake, eagle, peacock, deer, goat, ram, parrot, monkey, dog, bull, elephant, boar, horse and śarabha. The occurrence of the sphynx form is highly interesting. The other bands have only floral designs. Around the base of the pillar are eight niches with vimânas, each having a different form of Vishnû.

XXV. THE CENTRAL DOME.

General.—One of the grandest pieces of work in the whole temple is the central square of the navarâṅga. It is 19'3" square and has at the bottom a raised low platform in the middle of which is a round stone elevation known as the chandrasila or moonstone, about 5" high. The slabs here are all so perfectly smooth that they appear to have been meant for reflecting day-light into the dome

so that its beauties might be better admired. Above each of its pillars is a bracket figure of stone facing the centre of the square. In size and general plan these figures are very similar to the bracket images adoring the outside walls of the temple, but in conception, execution and feeling they are vastly superior. It looks as if the best four of the whole set of bracket images were placed in the navaranga, while the rest of them were put up outside it. A brief note on each of these figures is attempted here, commencing from the south-east figure, in pradakshina order (clockwise).

1. **Beauty and the Parrot.**—A beautiful lady of high rank stands in front with a pet parrot perched on her left elbow. It is perhaps hungry and has caught in its beak a jewelled necklace worn by the lady. She appears to be cajoling it to give up the necklace by offering it a bunch of fruits hanging from a tree branch which she holds in her right hand. On her head, she wears a peculiar ornament, from the three hooks of which, probably, hung three rings which are now lost. The bracelet on her right arm is completely separated from the body so that it can be moved up and down to the length of an inch or made to revolve round the fine arm. On each side of her stands a chauri-bearing lady, while on the latâ tôraña over her head the sculptor has shown a peacock seated and a monkey eating a fruit. The sculptor has engraved his name on the pedestal.

2. **The Dance.**—As the bracket image in front of the temple, No. 38, this figure shows a lady in a fine dancing pose with the palms of her hands turned upward on her head. Attached to the small bar of a diadem is a tiny ring which also can be freely moved. It is a pity that the corner end of the toe ring is broken, as also the fingers of the image. To her right is a man with drum while to her left are two musicians keeping time with cymbals and with the bare hands. The tôraña is very delicately carved with a number of birds and monkeys in their natural poses among leaves.

3. **Goddess Dancing.**—A goddess with two hands only, fully ornamented with a tall crown and nimbus, is dancing with her left toes raised. The lion-faced armlets and the armour-like ribbed bracelets are interesting. She is supported by two men drumming to the right, and to her left, a flute player and a musician with cymbals. The latâ tôraña above has an interesting design with the main stem running round the centre, forming a serpentine arch. The image is not signed.

4. **Coiffure.**—A handsome lady standing easily to front with her legs crossed is twisting her long hair into a cylindrical (Plate X, 1) shape. An attempt is made to mark the individual hairs passing transversely and the curls at the ends hanging in a bunch are also well shown. The lady's upper cloth which is ornamented with a lotus pattern hangs loosely about her, while a lady attendant to her left offers her strings of flowers. The right hand of a similar attendant to the right is broken.

On the tōraṇa in the convolutions of the creepers are shown monkeys and parrots in their natural poses and along with these appear two Garudas or Ghandharvas. Two monkeys in affectionate conversation are perched near the top. The work is from the hands of the sculptor "Dâsôja of Balligrâma."

NAVARĀNGA—CENTRAL DOME.

(PLATE I, FRONTISPICE.)

Angle Stones.—Before commencing the description of the dome, we may just note that the angle stones in each of the four corners immediately above the brackets have each a sculptural group. Beginning from south-east they are in order :

1. Vishṇu seated in sukhâsana as Mâdhava.
2. Floral work with two makaras.
3. Anañtapadmanâbha with Lakshmî massaging his feet. A fine group.
4. Vishṇu with eight arms as Gôvardhanadhâri, with heads of cows to his right and left.

The ceiling above can be studied in 17 friezes of varying sculptural and mythological significance.

FRIEZE 1 :—Panel 1. (East). A large group of dancers and musicians.

Panel 2. (South-east). A king and queen are seated in state watching a dancing performance of two men with accompaniments.

Panel 3. (South). A group of musicians and dancers among whom are men and women and also Yakshas.

Panel 4. (South-west). A king and queen are seated in court watching a wrestling match ; very interesting.

Panel 5. (West). A number of men dancing with accompaniments ; two of them hold sticks in their hands and are in some kind of *kôlâta* dance.

Panel 6. (North-west). Dancers with accompaniments.

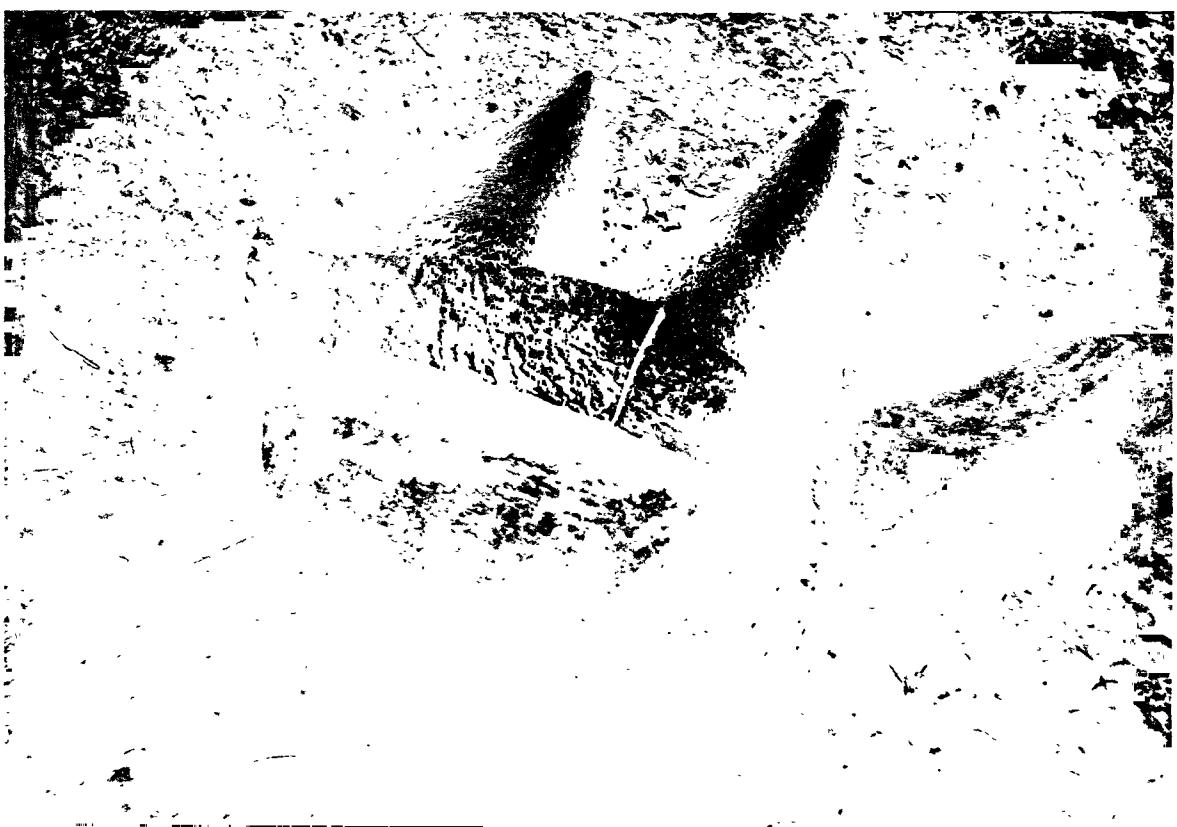
Panel 7. (North). Dancers with accompaniments.

Panel 8. (North-east). Bhâgavata episodes :—

- (a) Kṛishṇa is threatened with a stick by his mother for stealing butter.
- (b) Balarâma with gada, halâ, pâśa and phala.
- (c) Śakaṭâsura vadha : Kṛishṇa breaking a cart.
- (d) Pûtanî suckling Kṛishṇa.
- (e) Kṛishṇa and milkpot.
- (f) Kṛishṇa meeting Dhênukâsura (? Donkey form).



1 CHANNAKESAVA TEMPLE AT BELUR: FIGURES IN THE SCROLL (p. 32).
(a) HUNTERS CARRYING AN ANTELOPE. (b) A YOGI.



2. COLOSSAL BULL AT ARASINAKERE (p. 68).

FRIEZE 2 :—Beaded pendants and hangings.

FRIEZE 3 :—Group (1) (East)—Tāṇḍavēśvara with accompaniments.

- (2) Lady dancing with chitṭe tāla and accompaniments.
- (3) Gaṇeṣa dancing. An interesting pose.
- (4, 5 and 6) Musicians.
- (7) Man dancing with companions, perhaps Kṛishṇa since he holds a flute in his left hand.
- (8) Drummers.
- (9) Karṇa and Arjuna mounted on chariots fighting—Fine.
- (10) Dhṛitarāshṭra seated. He is bearded and wears a crown.
- (11) Duśṣāsana—an ugly, curly haired figure holding up a mace stands near him with Duryōdhana and Karṇa.
- (12) Karṇa drags Bhīma whose head is caught between the bow and its string. Arjuna hurries forth to defend his brother.
- (13) Bhīma fights with Bhagadatta and his Elephant.
- (14) Bhīshma on his śarāsana, with Arjuna shooting up with his left hand to provide him with water.
- (15) Duryōdhana and his friends try to tie up Kṛishṇa with a rope (Udyoga Parva).
- (16) A seated king is approached by three men who bring three elephants (to be identified).

FRIEZE 4 :—Dancers and drummers: each set stands between two rearing lions.

FRIEZE 5.—Creeper scroll work with large nail heads of stone imitating revetments.

FRIEZE 6 :—Row of Gandharvas flying forward with garlands and flowers in their hands: groups of three, each consisting of a dancer with accompaniments.

FRIEZE 7 :—Floral scroll with revetted nail heads.

FRIEZE 8 :—Viṣṇu seated in padmāsana in different forms of which 36 are worked wholly or partly and a few are unworked. Directly on the west is a kneeling Garuda.

FRIEZE 9 :—Dancers and drummers and ladies between rearing lions.

FRIEZE 10 :—Creeper scroll with revetments.

FRIEZE 11 :—Gandharvas flying, partly worked.

Above this is a recess running all round, about 6" in depth. The portion above it is comparatively flat and composed of two slabs only running nearly east to west.

FRIEZE 12 :—Gandharvas flying.

FRIEZE 13 :—Floral friezes with revetments. Next, inside it is a blank space partly worked from the centre and which hangs a lotus nearly 3 feet

long. It has two tiers one above the other. the upper tier has eight figures consisting of dancers and musicians accompanied ; the lower one also is very similar to the upper one.

FRIEZE 14 :—Scroll frieze with inset Yakshas.

FRIEZE 15 :—On the lower face of the lotus facing the ground with head to the east is Ugranarasimha with 10 hands.

XXX. CENTRAL IMAGE OF KÊŚAVA.

The main image of Kêśava named by Vishṇuvardhana as Vijayanârâyaṇa is one of the grandest images of Hoysala workmanship. On a pedestal, about 3 feet high, stands the colossal image which is about 12 feet high to the top of the tôraṇa from the ground. The main image without the kirîṭa is about 7 feet tall. It holds in its four hands the usual symbols—padma, śaṅkha, chakra and gadâ, each one of which is finely worked. The image is perfectly proportionate and ideally made in accordance with the Hindu canon. Its limbs are large and well rounded and there is no attempt to show muscles or veins. The face is one of impressive grandeur and beauty and perhaps slightly more feminine in its look than the image of Kappe-chennigarâya. This is due to the less prominent jaws which make it a comlier figure. The image wears all the traditional ornaments including a finely decorated maṇi-makuṭa or jewelled crown, makarakuṇḍalas in the ears, jewel-faced armlets, bracelets, finger rings, necklaces and garlands of varying lengths, a jewelled girdle, anklets and toe rings. It has no Lakshmî carved on its chest. The god is supported on the right by Bhûdêvî with pâśa and phala and on the left by Śridêvî with phala and padma. These have a châmara bearer each on the outside. Above them is the pilaster supporting the tôraṇas. These latter have four different friezes—makara tôraṇa, a latâ tôraṇa and two rows of images. In the convolutions of the latâ tôraṇa are the ten avatâras of Vishṇu. The next circle is formed by his 12 mûrtis seated, each holding the symbols in the traditional order. Near the edge are the eight Dikpâlakas. This tôraṇa is one of the most elaborate even in Hoysala sculpture. On the pedestal is a kneeling Garuda with his hands folded in front. Just below the main image is the inscription of Vishṇuvardhana commemorating its consecration.

HALEBID.

PUSHPAGIRI AND HULIKERE.

Pushpagiri is a hill two miles south of Halebid and about 300' high. At the foot is a round pillared pavilion with two inscriptions on **Pushpagiri**. the lower mouldings of the pillars, of perhaps the Hoysala times. An easy flight of steps leads up to the top of the

hill where, facing the east, is a temple of Mallikârjuna. It appears to have been a very fine Hoysala temple for Vishnu which was rebuilt during the Vijayanagar period, with the old materials in the Dravidian fashion.

In front of the temple is a 'uyyâle-tôraṇa' of plain granite jambs about 20' high. About 30' to its west is a mahâdvâra ($12' \times 6'$) with a granite doorframe. An inscription by its side gives the date śaka 1492. There is no gôpura for the temple.

The Mallikarjuna Temple. The verandahs on both sides have fine Hoysala soap-stone pillars, round and star-shaped, with turrets on the outer side. The main temple has now a garbhagriha, a pradakshîna with a sacred chamber behind it, a sukhanâsi, a navaranga with an additional—now vacant—cell towards the south and another larger navaraṅga ($45' \times 30'$) of six pillars.

The garbhagriha has a roughly shaped natural stone, about 2 c.ft. in size, which is worshipped as Mallikârjuna linga. The doorway of the garbhagriha is small and of soap-stone without ornamentation. It was probably the original door before the temple was later extended. Round the garbhagriha runs a pradakshîna.

The sukhanâsi doorway also is plainish. But the inner navaraṅga has four round pillars supporting nine ceilings of fine workmanship. Most of the ceilings definitely belonged to another temple which was larger. They are fine pieces, some being dome-shaped and others flat. The flat ones generally have rosettes or large padmas among which is a fine large padma of 1,000 petals. The east central ceiling which is also flat has Gôpâla in the centre with the Dikpâlakas around. Two other flat ceilings have Tândavêśvara.

The doorway leading to the inner navaraṅga is a fine piece of Hoysala work with Gaja-Lakshmi on the lintel and Rati and Manmatha on the jambs as in the Belur temple. It is definitely of a Vishnu temple.

The outer navaraṅga is supported, as already stated, by six pillars, about 10' high, four of which are round and two star-shaped. There are two doorways which evidently belonged to a Vaishnava temple. The main one is guarded by two-handed dvârapâlas holding chakra and śankha; but the dvârapâlas on the north doorway, who have also two hands, hold gadâ and padma.

There is a small porch in front near which is an inscription of Sadâśiva Râya, dated Śaka 1470. The right pillar of the front mahâdvâra has an inscription of Lakumâdêvi, wife of Narasimha. It is dated Sarvajitu samvatsara (1167 or 1287 A. D.?). Narasimha had built the original temple which fell into ruins by the time of Sadâśiva Râya.

Devi Temple. To the north of the main temple is the Dêvi temple which is also similarly rebuilt of heterogeneous material. It has an image of Pârvatî, of the Hoysala times, holding a padma in her right hand, while her left hand hangs down.

The most interesting feature in the plan of the temple is that behind the garbhagṛīha, to the west of the pradakṣiṇā, is a secret chamber ($30' \times 8'$) below which is a cellar, 5' high, supported by stone pillars.

The temple, though mutilated and rebuilt, has many interesting features. It is the holy place for a large community of worshippers among whom 'Puppayya' or Pushpagiri Mallikārjuna is the famous and popular god.

The north kaisāla or verandah has two inscriptions on the lower mouldings of the pillars. Some of the outer walls of the main temple and the round dipa-stambha have also inscriptions.

To the south-east of the temple and on a hillock is a recent temple of Vīrabhadra built during the Nayak days. Its front doorway

Virabhadra Temple. has on each side a fine Hoysala pillar ornamented with floral designs. Evidently these pillars belong to some old temple. They are similar to the 'chauri-bearer' pillar at Belur, having vertical bands of scroll work.

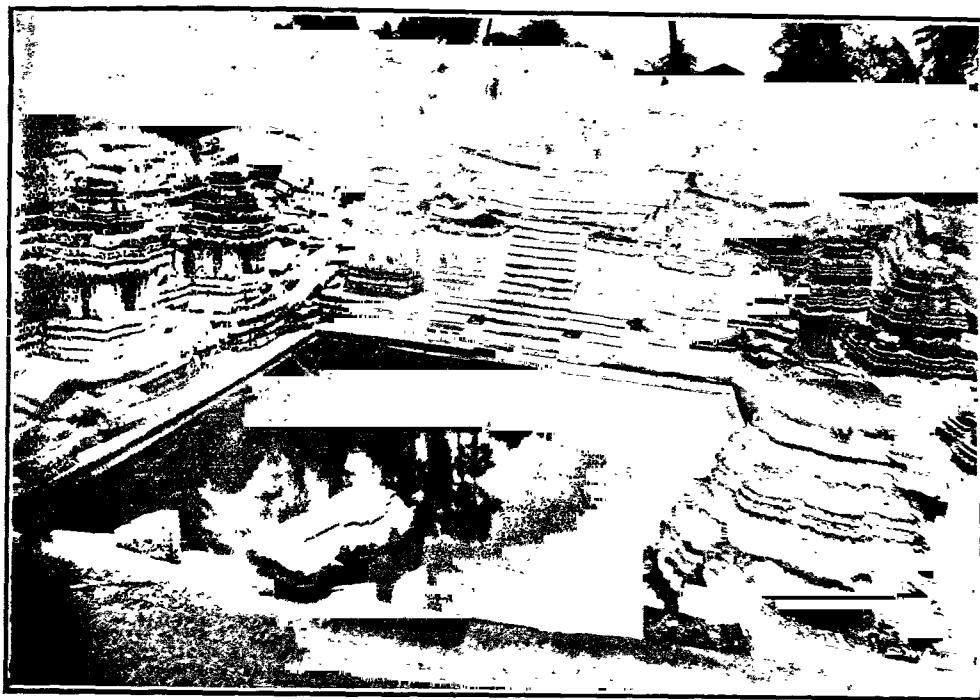
Behind this temple is a pond (about $80' \times 80'$) with its steps built of rough stones. Probably it belongs to the Pāllegār period.

Hulikere is a village to the south-east of Halebid. It has a beautiful Hoysala pond, about $100' \times 80'$, with twelve small towers, each about 12' high, built inside it (Plate XIII, 1). The steps, though now damaged, are finely built of stone. Each tower is like one of the car-like niches of Belur and raised on a platform, about 3' high, having friezes of elephants, horsemen, scroll work, hamsas and makaras. Each tower has a stone vimāna and a stone śikhara in the Hoysala style. Some of the towers have now lost their śikharas and the step stones are falling into ruin. It is a beautiful pond which is going into decay. Behind the row of towers is a row of niches, without śikharas, built into the wall of the pond. There appear to have been originally 27 such shrines in all (Plate XIII, 2). Probably they were meant for the 27 nakshatras or constellations. The images are all missing now. The monument is beautiful and unique.

An inscription which was here is at present near the north entrance to the village. The lower part of a broken inscription mentions the name of Hoysala Narasiṁha. Near the south gate of the village there are three more inscriptions, one of them bearing the date Śaka 1191.

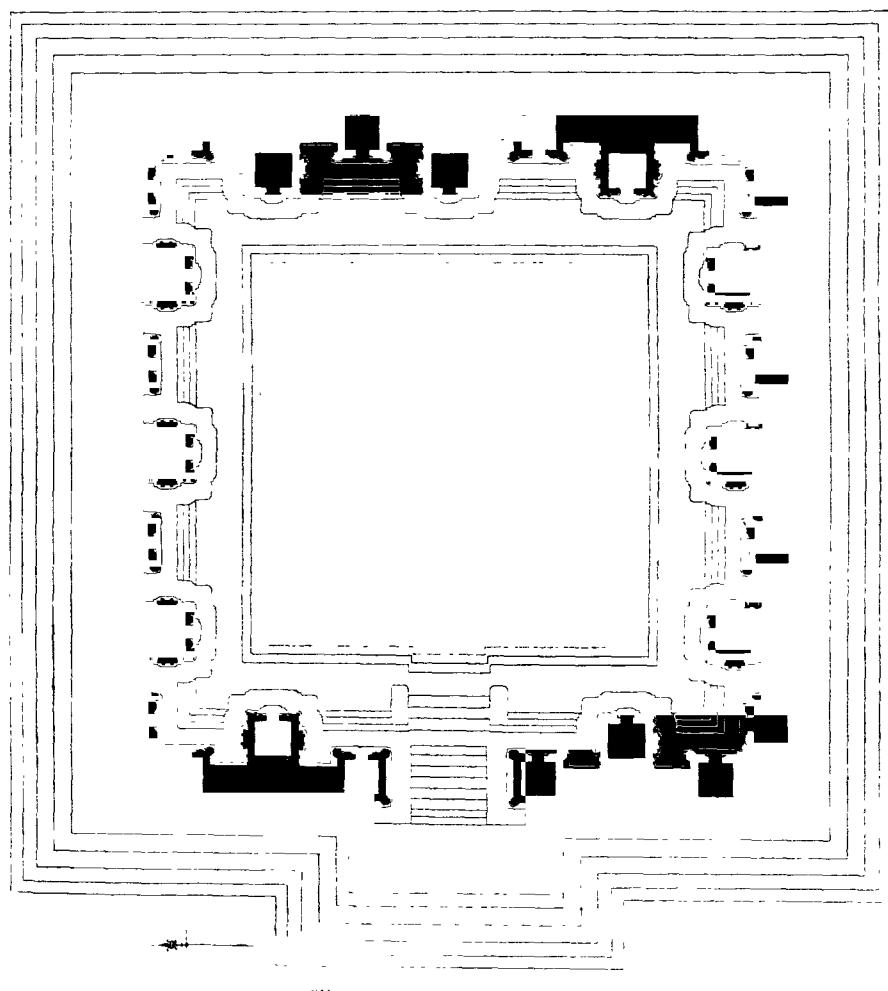
The pond deserves immediate attention. A sum of Rs. 500 was collected about 22 years ago from the villagers for its renovation and deposited with the Government; now this sum has accumulated to Rs. 1,000. The villagers are willing to contribute further, if Government will also help.

To the north-west of the village is a hill, about 200' high, with a Bhairava **Bhairava Temple.** temple on top. It has a tower which is exactly like a

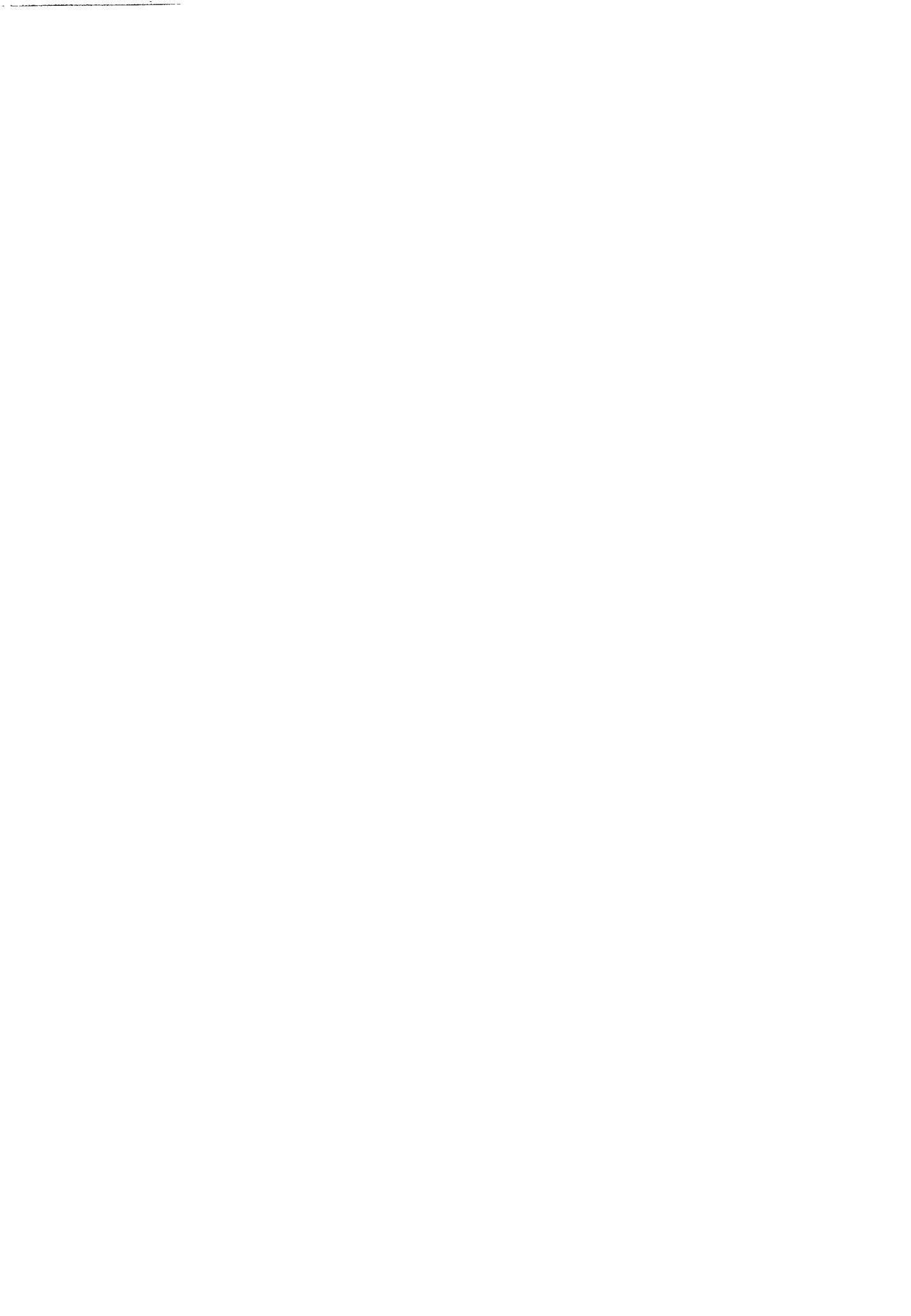


1. POND AT HULIKERE: VIEW FROM EAST (p. 48).

POND
AT
HULIKERE - BELUR TALUK



2. (p. 48).



stepped pyramid. The temple is very probably of about the time of Vishṇuvardhana Ballāla.

KUBATUR.

KAITABHÈSVARA TEMPLE.

About six miles north of Shiralkoppa is Ānavat̄ti said to have been the elephant stables of Chañdrāhāsa whose capital was Kubatūr

Situation. or Kūntalañagara which is half a mile to the north. On a rising ground to the east of the present village of

Kubatūr is the temple of Kaitabhēśvara which is very probably a double of the original Madhukēśvara temple built by the Hoysalas. (Plate XVIII, 1.)

The temple is one of the very early Hoysala type and has a garbhagṛīha without pradakshiṇā, a sukanāsi and an open indented

General Description. square-shaped mukhamanṭapa. (Plate XIX.) The back part of the building has a large stone tower. The building

is typically Chālukyan and perhaps belongs to about 1100 A. D.

The temple is referred to as that of Kōtīśvara in an inscription of Vinayāditya Hoysala who was governing the Banavāsi 12000 under

History. the Chālukyas. Thus it belongs to the Chālukya period.

The entire absence of the Hoysala crest from the temple and its sculptures and its date and its close resemblance to Chālukya temples in plan, pillars, shape of the tower, etc., and all other main features suggest that it is a Chālukyan temple without any definitely Hoysala features. A comparison of it with the Belur temple shows how closely Vishṇuvardhana followed the Chālukyan style and what improvements he made upon it. The temple is claimed to have been repaired and provided with a golden kalaśa in about 1180 A. D. This perhaps does not mean any serious interference with the main features of the temple.

Whether there is a platform below the temple is uncertain, since the whole ground is covered with earth and only excavation can reveal it. The western basement has the usual 5 cornices,

Western Part: the 4th from the bottom having a number of cross-shaped mouldings. These were meant to be sculptured in detail ; **Basement.** but the work was not completed.

The western wall does not contain any figure sculptures, but is over-ornamented with full length pilasters and half-length pilasters

Western Part: Wall. surmounted by fine towers. The outer wall of the garbhagṛīha which is square in plan with indented corners has towered niches on the south, west and north.

The eaves of the western part are about 15 inches broad and have a very low **Eaves.** "S" shaped curve.

The tower or vimâna is a structure of stone with four tiers of turrets converging towards the sikhara and a projection on the **Tower.**

east face towards the sukhanâsi. The old stone kalaśa has been replaced by one of mortar and metal, while stucco images of the Nândi bull have been placed here and there over the stone structure.

The images in the tower are: Mahishâsuramardini, Bhirava, Mahêśvara in yôgâsana with 3 heads (out of five) and 10 hands. This last figure resembles closely that Tâñdavêśvara on the west face of the south niche at Belur.

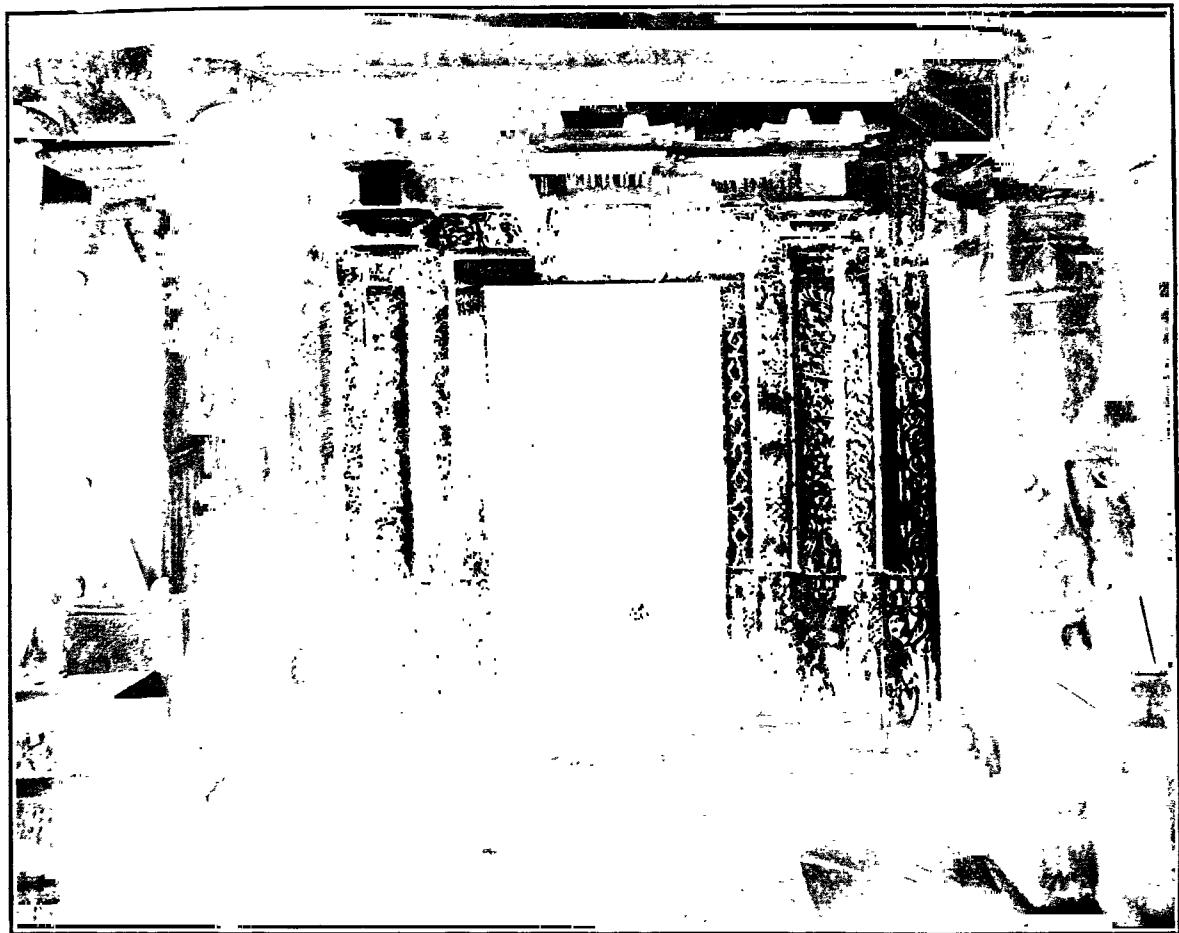
Mantapa: Basement and Railings. The basement of the maṇṭapa has a row of flowers at the bottom and above it the usual one of pilasters surmounted by curvilinear, stepped, pyramid-shaped towers with tapering frontal bands and stone kalaśa. Between these are flowers and lion faces with dangling scrolls. Above these towers is the slanting railing decorated with double pilasters of the round type with flowers in between. On the edge is a running scroll with varied little sculptures in the convolutions. The basement, though comparatively simple, has a pleasing effect. There are five passages through the railings into the maṇṭapa, three regular ones on the south, east and north and two others at the western end of the maṇṭapa now closed with an earthen wall. The 1st and 3rd have each a projecting base on either side evidently meant for elephants, now absent.

The maṇṭapa which is large and high with broad central aisles is open on all sides except on the west. Here an earthen wall has been put up forming the western part of the maṇṭapa into a small navaraṅga. At the western end of this part there are the usual four towered niches with a smaller additional niche of the Hoysala type against the north wall. The original images of these niches have disappeared. Those now standing in them are: 1. Saptamâtrikâs, 2. Gaṇeśa, 3. Mahishâsuramardini (missing, fragments are kept outside the north-east corner of the maṇṭapa), 4. Vishnu as Nârâyaṇa, and 5. Sûrya (also missing).

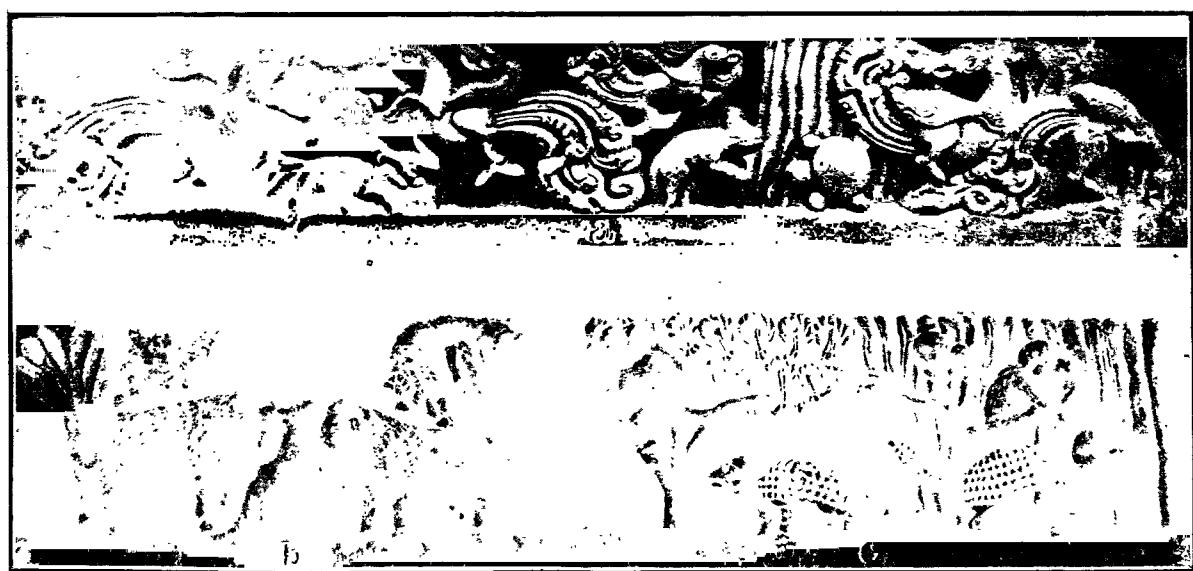
Pillars. All the pillars of the maṇṭapa which are about 11 feet high are of the round lathe-turned polished kind. Though they have now beaded ornamentation, their height and finish give them a beautiful appearance. Among the shorter pillars on the benches are a number of pillars with deep 16 sided flutings. On these sides are stone benches edged by railings with rounded tops.

Ceilings. All the ceilings of the maṇṭapa, except the central one, are flat and ornamented with lotuses. The central ceiling, however, has a dome beautifully designed and executed, though the whitewash has to some extent concealed its beauty. Above the

TRIPURANTESVARA TEMPLE AT BELGAMI.



1. DOORWAY OF SOUTH SHRINE (p. 60).



2. SCULPTURED FABLES (p. 59).

- (a) THE TORTOISE AND THE SWANS. (b) THE JACKAL AND THE RAMS.
(c) THE CROCODILE AND THE MONKEY.

beams the corner stones form a ring adorned on the undersurface with dancers surrounded by creeper scrolls, while on the inner surfaces are the eight Dikpâlakas. Above this circle rise four others two of which contain rows of yôgis or siddhas. The central pendant has three rows of petals with a band which has been recently broken. This ceiling is the finest piece in the whole temple.

The eaves of the manṭapa which project about four feet from the beams are typically Hoysala. Their underface is decorated with beams and rafters in imitation of wood, and ornamentation of varied flowers.

Eaves. The stone parapet which runs above the manṭapa all round is decorated with a row of kîrtimukhas bearing the figures of various gods, **Parapet.** among whom the following may be mentioned, commencing from the east and running clockwise:

Tâṇḍavêśvara, Yakshas, Tâṇḍava-Gaṇapati, the Dikpâlakas, Bhairava, Hari-hara, Brahma, Pârvatî.

North parapet : Ugranarasimha, Varâha, Garuḍa, Kêśava, Kumâra with spear and shield, dancing Durgâ, Umâmahêśvara, Sûrya, Mahishâsuramardini.

The sukhanâsi doorway which has Gajalakshmi on the lintel with 5 towers and other whitewashed sculptures above the cornice, is flanked on either side of the jambs by perforated screens with simple floral designs. The sukhanâsi which is large and high, as at Belur, has a multi-petalled lotus with about 400 petals, on its ceiling.

Sukhanasi. The garbhagriha doorway is also a typical Hoysala piece adorned with scrolls and pilasters on the jambs and Gajalakshmi and seven turrets on the lintel. The garbhagriha which has three small niches on the south, west and north contains a large tapering headed linga on a high pedestal. Both of these appear to be much older than the temple.

Garbhagriha. In the same compound are five other small buildings whose Hoysala origin is clear from the beautifully worked doorways and the use of soap-stone. None of them has any image of the Hoysala period, even the image of Pârvatî being a recent work.

BANAVASI.

Ancient Remains. Banavasi¹ which belongs to the Sirsi taluk of the North Kanara district is situated about 15 miles to the north of Sorab and included formerly the peninsula formed by the loop of the Varadâ

¹ Bavavasi, which is only about 2 miles outside the Mysore border, was visited in order to make a comparative study of the monuments with those in the north part of the Shimoga District.

on its left bank. The peninsula is even now pointed out as Hale-Banavâsi and has a temple of Âdi-Madhukêśvara. This has a garbhagriha, a sukhanâsi, an open square maṇṭapa and a stepped pyramid tower of stone with bulls and pot-stone kalaśa. The four central pillars are old Hoysala ones used here. The rest of the temple is of the Keḍadi style built in imitation of the Hoysala. The whole is on a platform, about six feet high. To the right of the temple is a small shrine of Mahishâsuramardini of perhaps the Vijayanagar period. But the old town appears to have extended to over a mile north of the river where the ruins of an old line of fortifications surrounded by a trench are even now visible. Within this fort line, about half a mile to the north-west of the Madhukêśvara temple, are about half a dozen low brick mounds which appear to be the remains of ancient stûpas. The mound of the largest of them is about 30 yards in diameter and about six feet high. These stûpas belong to the Buddhist days of Banavâsi. To the next period, *i.e.*, to about the 2nd century A. D. may be ascribed the nâga stone with a Brahmi inscription which is set up against the north wall of the temple.

MADHUKESVARA TEMPLE—(Plate XX, 1).

It is possible that the linga of Madhukêśvara inside the temple is very old, but this must remain uncertain for want of definite evidence.

Early Structures.

The inner fort wall of the town consists of several layers of bricks of 16" x 8" x 3" or of 18" x 9" x 3" which is the size of the Chandravalli bricks of about 100 A.D. On the brick layer is built a heavy wall of laterite blocks, which was very probably put up in the Vijayanagar days when the town appears to have had a revival. The temple of Madhukêśvara, however, is one of historical complexities. The garbhagriha of the main temple which bears three recent shallow turreted niches on its three sides and has above the wall a cornice containing horse-shoe-shaped ornamentation and the granite pillars of the garbhagriha and the navaraṅga which are square in plan and modelled after similar pillars of the Châlukyan period at Aihole and elsewhere may, by some people, be attributed to the late Kadamba period, *i.e.*, to about 900

Garbhagriha.

A.D. But the presence of long boat-shaped towers in the wall ornamentation along with square reliefo domes, the poor ornamentation of the doorway and the niched jambs and the plan of the garbhagriha, which is a small pillared hall, create a doubt whether, after all, these may not belong to the early Vijayanagar period, circa 1400 A.D.

This second view is strengthened by the existence at the north-east corner of the navaraṅga of an image of Vishnu made up of some hard stone or granite. (Plate XX, 2.) It has the ten avatâras roughly carved on the tôraṇa, Śrîdêvî and

Madhava.

Bhûdêvî, flying Garuḍa and another lady sitting near his seat, while his four arms hold gadâ with padma, prayôga chakra, śaṅkha and katihasta. Except for the front right hand the image is most like Veṅkaṭeṣa. On its head it wears a conical kirīṭa and on its two arms and ankles are several sets of bracelets. It is popularly called Mâdhava. Its close resemblance to similar Mâdhava figures at Talkad suggests that it was set up either in the 10th century or by Mâdhavamaṇtri, Governor of Chandragutti from 1350 to 1381 A.D. It is probable that the garbhagriha and the square pillars were built into a larger structure in the early Vijayanagar period. The navaraṅga east doorway, however, is a big Vijayanagar structure. Its dvârapâlas also belong to this period.

Among the pillars of the mukhamanṭapa the central four at least are definitely Hoysala, since they have the round lathe-turned bell shape. It is likely that a Hoysala or Châlukya manṭapa was in a ruined condition and that its pillars were used by the Vijayanagar people. There is in the compound an inscription of Trailôkyamalla of 1068 A.D. which is the time of Nripakâma Hoysala who built the Belgâmi temples not more than about 30 miles away. There can be little doubt, however, that the present manṭapa was constructed in the reign of Harihara II since two inscriptions on the two pillars near the north-west corner of the manṭapa mention Harihara and a vassal who was ruling Banavâsi 12000 from his throne at Goa and also the guru Lakuliśa-dêvaiya, evidently a kâlâmukha of about the time of Kriyâśakti. It is very likely that the builder of the manṭapa was Mâdhavamaṇtri or one of his immediate successors. The bull at the east end of the manṭapa is large and not remarkable, but the finest thing in the place is a stone mañḍâsana, about eight feet high, placed to the right of the navaraṅga doorway. Though the reliefs are not of very great beauty and resemble closely those of the

Stone Throne. Vaidyêśvara temple at Talkad, yet the design of the structure is beautiful and ornamental, and other sculptures are successful in view of the fact that the stone used is very hard. The most interesting of the reliefs are: an Umâmahâśvara group on the inner back wall, purushamîrîga on each of the side railings and the eight Dikpâlakas above the canopy. The throne belongs to the Vijayanagar period and is possibly a present made by the Sode Rajas perhaps in about 1550 or 1600 A. D.

All round the mukhamanṭapa run stone benches edged by slanting railings whose outer face carries a row of sculptured panels separated by round pilasters in imitation of Hoysala temples.

The ceilings are all plain except the central one which has a shallow padma. The outer ankaṇas of the roof slope down and are continued in the eaves.

The dîpastambha and balipîṭha appear to be of the Pâlegâr period.

About the garbhagriha two more facts may be noted. It is surrounded by a pradakshina which bears on the outside several Vijayanagar and modern reliefs and inscriptions.

Pradakshina. Its stone tower is of the stepped pyramid design but is now covered over by thick coats of white wash. It has stucco Nandis at the corners, projections in front and a metal kalaśa on top. Very probably it is also a structure of the late Kadamba period.

The Pârvatî temple on the left of the main building and the Sadâśiva temple on the right, appear to be both of the late Vijayanagar

Minor Structures. times, though some Hoysala pillars have been used in their construction. On the pillars in the maṇṭapas of the

Sadâśiva and Pârvatî temples is mentioned Sadâśiva Râjendra, ruler of Sode, as the builder of the maṇṭapa. The Pârvatî image is a poor sculptural piece whose nose has been mutilated. Narasimha who has no tôraṇa is also of the late Vijayanagar days. The Basavalingēśvara temple at the north-west corner is also of the late Vijayanagar or Sode days. The three small temples outside the south-east corner of the great temple are those of Tirumala, Râmêśvara and Kadambêśvara. Of these only Râmêśvara has a tower which is of stone and of the Doddagaddavalli type. It is an old temple of the Châlukya days. The Tirumala temple of Venkâtêśa has on the pilaster a Kannada inscription of 14 lines belonging to the days of Mâdhavamaṇtri, governor under Bukka I of Vijayanagar.

Of the other shrines in the compound, those of Paraśurâma, Śrî Râma, etc., are of the 19th century. The eight Dikpâlakas who are placed against the compound wall and their respective pillars are also of Vijayanagar workmanship. Several pillars of the east mahâdvâra and almost the whole of the north mahâdvâra, however, have been contributed by the Hoysalas. (Plate XV, 4.) The existence, in fact, of the fine north mahâdvâra leads to the conclusion that the Hoysalas must have built a fine large maṇṭapa in front of the navaraṅga which has now disappeared.

An important piece of art work belonging to the temple is a cot of beautiful design made of hard stone with a canopy borne on four

Stone cot. Dravidian pillars. This is kept in a separate room on the south and can be seen only with some difficulty since the room is very small for it. It bears an inscription showing that it was a gift of a ruler of Sode.

The compound abounds in inscriptions of which the following may be mentioned :—

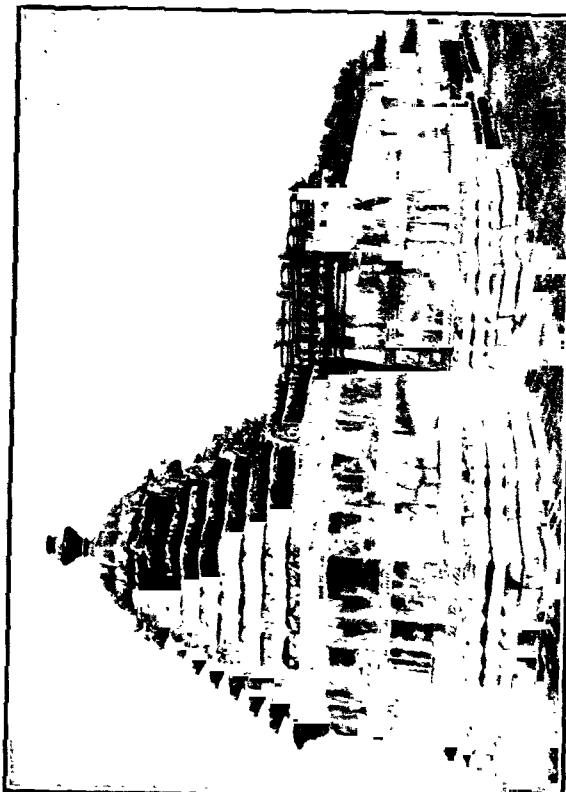
2 on the pillars in the main mukhamâṇṭapa.

2 on a pillar of the Pârvatî temple maṇṭapa.

1 on a pillar of the Îśvara temple to the south-west.

1 on the stone cot.

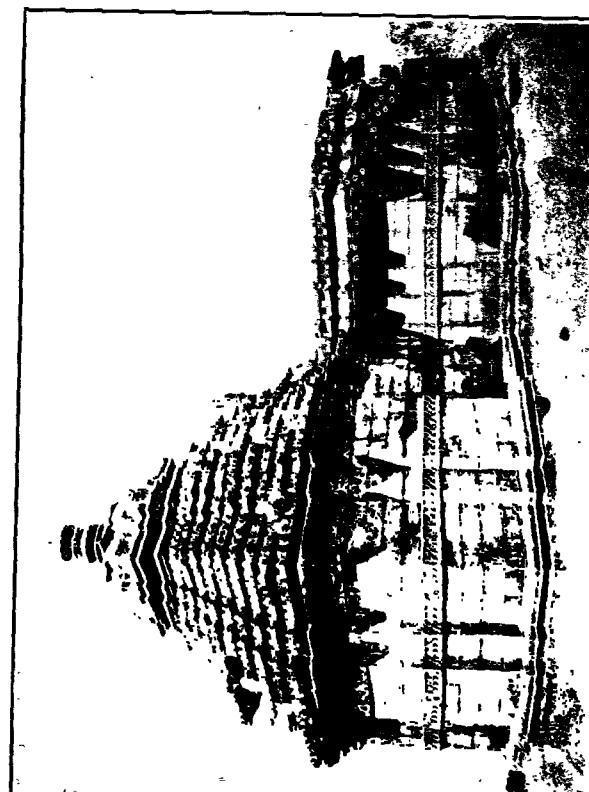
PLATE XV.



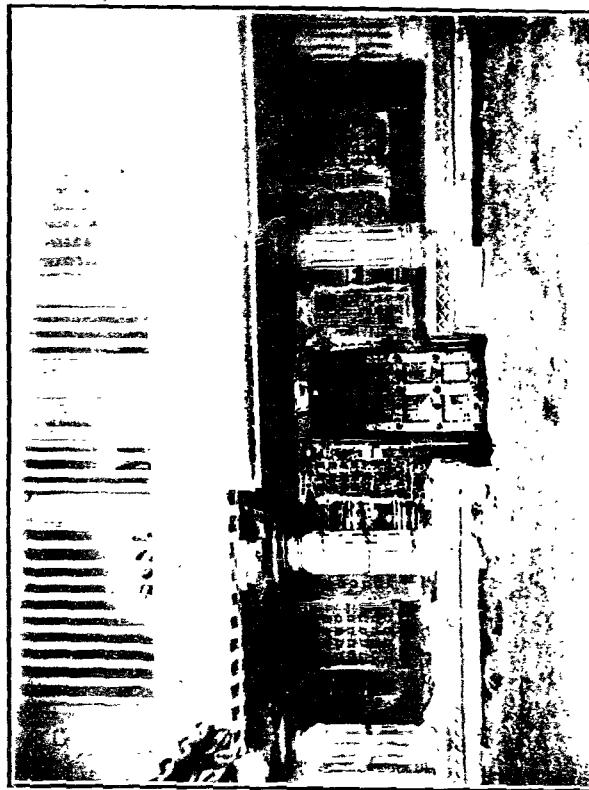
1. RAMESVARA TEMPLE AT KUPPAGADDE : SOUTH-WEST VIEW (p. 56).



2. SOMESVARA TEMPLE AT PURA : SOUTH-EAST VIEW (p. 57).



3. SIVALAYA AT UDRI : SOUTH-WEST VIEW (p. 65).



4. MADHUKESVARA TEMPLE AT BANAVASI : NORTH MAHADWARA (p. 54).

2 against the back compound wall.

2 in the alley to the right of the main temple.

2 or 3 against the south wall.

Several modern inscriptions along with the low relief carvings on the walls of the main temple and on the floors of the manṭapas.

Outside the compound on the south-east are two small temples, with stepped pyramid towers.

CHANDRAGUTTI.

Chandragutti or Chandragupta-pura is said to have been the home of Jamadagni. There is an unimportant Hanumān temple in

Minor Shrines. the place. Near it is a modern stone called the 'Jānakī-Bāi-gōkallu' for cattle to rub themselves against. In the

Bāvāji maṭha, 10 ft. in height, a Bāvāji is living. On the 'pādakallu' there are a dozen modern Kannada and Nāgari inscriptions of votaries ending with the word 'binnaha' like 'Bidanūra Raṅgaṇa binnaha'. Near it on a rock are a triśūla and a Hanumān figure between two pairs of feet. The 'Amma' is said to have come from the direction of Hārnahalli. A little higher up is a liṅga on a rock with the inscription 'kōti-tīrtha.' Near it on another rock is an inscription 'Kōti-tīrtha-vanu minda' etc. (E. C. VIII, Sb. 462). Then there is a tiled modern temple of Śūlada-Bīrappa full of about a thousand triśūlas or iron tridents offered by devotees. Further on is a small temple of Bhairava of the Vijayanagar times.

Further up in a large natural cave is a small liṅga, 6" high, now covered up with a metal face. Below it is a rock shaped like two

Renuka Temple. colossal hips of a woman identified as those of Rēṇukā who is said to have hidden here when Paraśurāma pursued

her. The outer part of the cave serves as a large sukhānāsi. The navaraṅga appears to be a painful attempt to imitate in granite the great work of the Chālukya style. It is probably of the late Vijayanagar or Pāllegār days.

No animal sacrifices are held except at the time of the car festival at the foot of the hill.

In the navarāṅga are kept a figure called Sarasvatī with a severed stone head on each side, a Gaṇeṣa, a Nāga stone and a linga. There lies also a damaged wooden image of Kolhāpuradamina. On the pavement are the names and figures of numerous votaries including some chieftains.

Near the temple are a cave shrine of Mātaṅgi, a 'sidi', some 'Nāga' and 'Māsti' stones and an image of Paraśurāma, 2½' high, with chakra, śaṅka and a 'Kamandalu' in his left arm pit, and wearing 'jatā.'

Further up is a large 'Tāvare kere.' To its east on a rock is a foot called 'sidigallu.' To the west is an old fortress of early Vijayanagar type made of uncemented long stone beams.

About a hundred feet higher up is a cave in which is an image called 'Danḍina Durgī,' a fine specimen, about 2' high, of Mahishāsura-mardini standing with eight arms, on a 'Pāṇi-batlu.'

Durga Cave. Every year a buffalo is sacrificed during 'Dasara,' though now a Brahman worships the deity. Just in front of the temple is a small slab of dark stone on which is depicted the self-beheading of two men at the feet of Durgā. It is said that Rēṇukā visits the place once a year and worships Durgā.

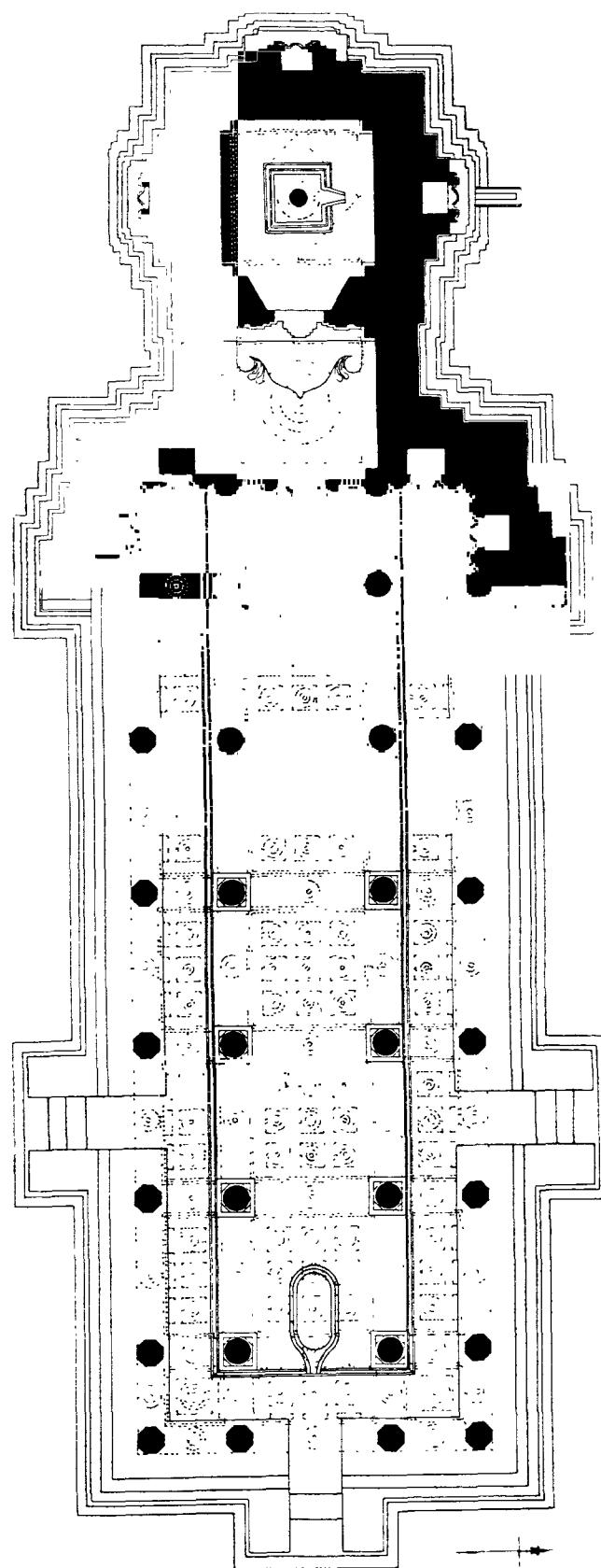
Lower down and further on by the path is a small temple containing a linga, perhaps of the early Vijayanagar period. Just in front of it is a small pond in which Bhāgirathī or the Ganges is said to appear once in twelve years.

We then proceed past a ruined well, a broken cannon and a round bastion of a ruined uncemented fort wall provided with musket and **Chandramaulisvara.** cannon holes to a fort gate and a ruined stone Masjid beyond, to the south of which are numerous stone foundations. Past the site of the stables, the 'gārina (properly 'gāreya') bhāvi,' a Kannada inscription reading 'Suāde Bhavāni tīrtha,' a ruined Durbar manṭapa with Moslem arches, yet another fine fort wall with a gate and another well with the inscription 'Śaṅkara-liṅga tīrtha' and the ruins of old fort walls we go to the top where there are the basements of two ruined shrines one of which was that of Chāndramauliśvara who gave his name to the hill. On a projecting spur to its west are a part of the fort with a bastion, some ruined temples, several rock-cut wells and a large stone building (a magazine, resembling the 'garadi' on the Chitradurga hill).

KUPPAGADDE.

Kuppagadde is about 3 miles to the east of Tava Nandi on the Sorab-Banavāsi road and seems to be a place of great antiquity. There are **Ramesvara Temple.** several temples in the village all of which are in ruins except the Rāmēśvara temple which is in a fair state of preservation (Plate XV, 1). An inscription stone, which stands near the latter and is dated 1189 A.D. records that the village was called Pushpāvati, Pushpanāra and Pushpaśakaṭa in the three previous ages, while its name in the Kali age is Kuppagadde and that this temple was built by a Brahman named Rāma of the Marie-mane family, who got it consecrated at the hands of the illustrious Vāmaśakti Muni of the Kōdiya maṭha of Belgāvi (?).

The temple faces east and consists of a garbhagṛīha, a sukhanāsi and an open portal to which is added a long hall of five aṅkanās supported on 24 pillars and consisting of a slightly raised central nave and narrow aisles running on the three sides (Plate XVI). The garbhagṛīha and sukhanāsi doorways are nicely carved, the latter having perforated screens on either side (Plate XX, 3). There are four



RAMESVARA TEMPLE
KUPPAGADDE-SORAB TALUK

INCHES 12 0 1 2 3 4 5 6 7 8 9 10 FEET

(p. 56).

niches in the portico, one on each of the end walls and one on either side of the sukhānāsi doorway, having the following figures in order commencing from the left: Saptamāṭrikās, Gaṇeśa, Chāmuṇḍēśvarī and Shañmukha—all of which are beautifully carved. A stone bench with a stone railing to lean back runs along the three sides of the hall pierced with narrow openings in the centre on all the three sides. Unfortunately a portion of the railing has broken down and is lying on the spot. With little or no cost it is possible to restore it to its original position. The pillars are of the usual round shape over a square base and the ceilings are flat and decorated with flowers. The bottoms of the beams also have carved rosettes. At the eastern end of the hall, right opposite the Deity, sits a beautifully carved Nāṇḍi, about $2\frac{1}{2}$ feet high. The outer wall of the temple is plain except for the 3 niches on the central axial lines of the *sanctum sanctorum* and the tower which is completely in stone is also simple in construction with thin bands of stone in several tiers, every alternative band having a carved plaque in the centre of each face.

There are several other smaller temples in the village and carved figures are lying all over the place among which an image of Vēṇū-

Venugopala Image. gōpāla is worth mentioning. Its original temple having gone into ruins, it is housed in a small tiled cell recently built for the purpose. The image is about 6 feet high and exquisitely carved and similar to the one at Bellūr, Nagamangala Taluk, in richness of carving and delicacy of workmanship. It is a pity that such a beautiful piece of sculpture is hidden up in an out of the way place like this.

PURA.

Pura is a small hamlet at a distance of about 8 miles to the south of Sorab Town. From an inscription on a vīragal standing to the south of the Somēśvara temple (E. C. VIII, Sb. 521) in the village it is seen that the place was originally called Bhavyapura. The temple is a small Hoysala structure facing east and consisting of a garbhagṛīha, a sukhānāsi and a navaraṅga with a porch attached to it. All the doorways are nicely carved, the front entrance door being the best (Plate XVIII, 1). There are perforated screens on either side of the sukhānāsi doorway as usual (Plate XV, 2). In the two end bays of the navaraṅga nearest the sukhānāsi are 4 niches, two facing each other and one on either side of the doorway. Commencing from the left these contain in order the images of Saptamāṭrikās, Umāmahēśvara, Chāmuṇḍēśvarī and Vishṇu with the attributes of padma, chakra, śaṅkha, and gadā. An image of Virabhadra and one vīragal are also kept in the navaraṅga. The lintels over the garbhagṛīha and sukhānāsi have Gajalakshmī carved on them; while an image of Sarasvatī is carved over the navaraṅga doorway.

The porch has a raised bench with a stone railing along its sides, the outer surface of which is decorated with small turrets. The walls of the temple are plain but for a central carved band which runs all round the structure. The tower is very simple and devoid of the finial.

The most interesting fact about this temple is that the sanctum does not contain the Liṅga usually met with in all Īśvara temples.

Riding Image. Over the pāṇipīṭha or pedestal stands a bull on the back of which sits Sōmēśvara wearing ‘nāgakunḍalas’ in his ears and holding triśūla, ḍamaru and kapāla, in three of his hands, while the fourth, which is the right front hand, is in the abhaya pose. The Hoysala crest which is built in brick and mortar in front of the gopura is of a later date. To one side of this a figure holding a bell in his hand is also carved. A figure similar to the main image in the garbhagṛīha is carved on the slab placed in front of the Hoysala figure.

BELGAMI.

TRIPURĀNTAKĒŚVARA TEMPLE.

The temple of Tripurāntakēśvara is situated in the north-east of the present village of Belgāvi or Belagāmi about three furlongs north

Situation. of the Kēdārēśvara temple. The neighbourhood which was formerly overgrown with thick jungle has now been cleared and the temple has been considerably repaired in recent years, which saved it from complete ruin.

The building, as it now stands, is a double temple with two parallel shrines facing east. The south hall which is a manṭapa opens on the south and on the east it is connected by a doorway with the north hall which has walled sides. A porch is standing on the east of the south hall while the corresponding basement to the east of the north hall is bare. To the north of the north hall is another shrine facing directly south; while to the south of the south hall is an entrance to the south pavilion.

General Description. The structure, as it now stands, is complicated. The major part of the building consisting of the northern half, the south shrine and the central part of the south pavilion show high class work; whereas the outer aṅkaṇas of the south pavilion and the porch are so inferior that they can never be attributed to the same architectural period. A close study of the detailed features suggests the following course of development:

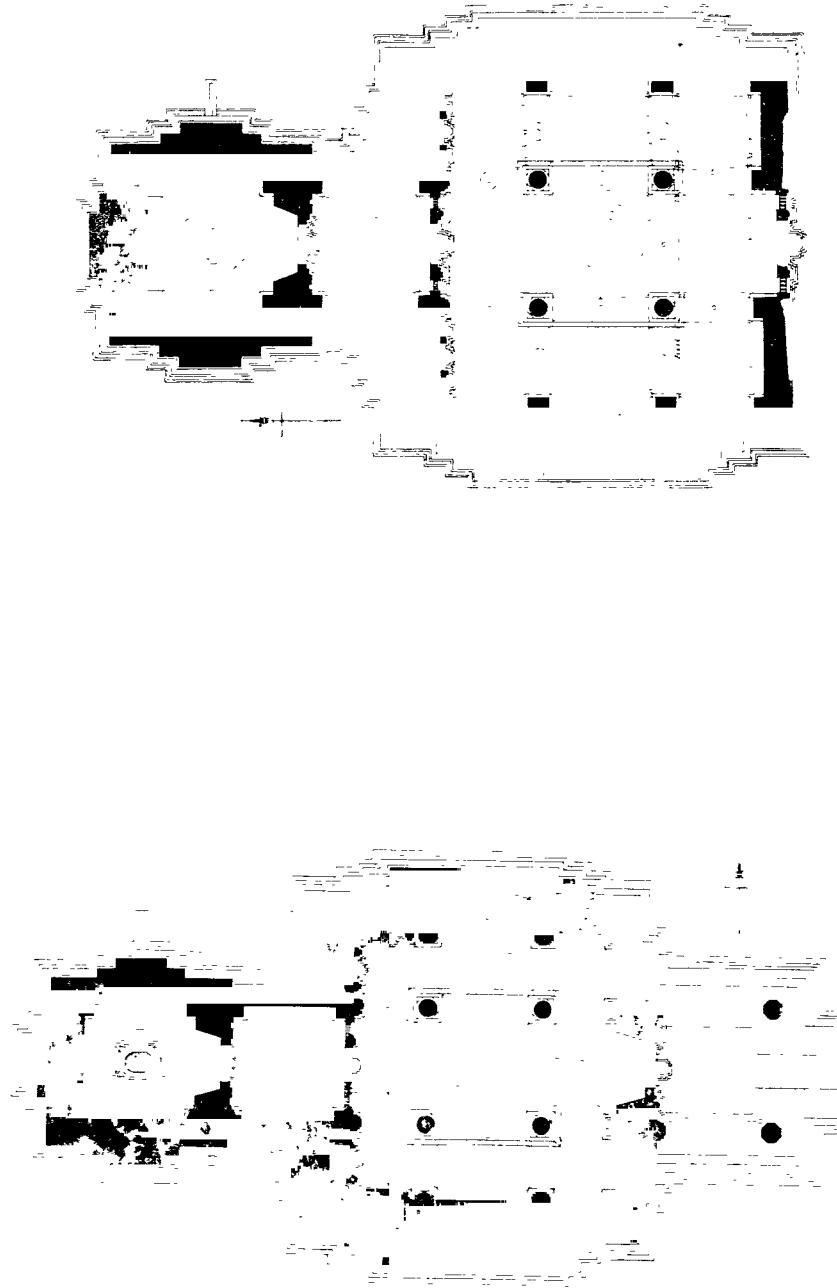
The north portion is the major part of the original temple which faced south. On the south side, a few feet away, was a beautiful pavilion borne on four round

SIVA TEMPLE
PURASURABHAIK

2. (p. 65).

SOMESVARA TEMPLE
PURASURABHAIK

1. (p. 57).





pillars with eaves, brackets and sculptures complete. This was separate from the main building as is the case with the pavilions at Belur and Halebid. We can imagine that in the space between the pavilion and the main building steps led up from the east and west. The main shrine of Tripurāntakēśvara, however, faced east with Vishṇu in the north shrine. There was also a shrine to the south of the main shrine and facing the pavilion. The building whose door frames and pillars and sculptural work generally have a close resemblance to the earliest work at Belur and Halebid was very probably constructed about the reign of Vishṇuvardhana. The differences in plan, design and sculpture between the Kēdārēśvara and Tripurāntakēśvara temples lead us to think that there must have been an interval of at least 30 or 40 years between the construction of the two temples.

At a later time, probably in the 2nd half of the 13th century, some alterations appear to have been made. The pavilion was given additions and enlarged into a mukhamāṇṭapa serving for both the shrines and a porch was put up to the east of this māṇṭapa balancing with the porch of the main shrine. This latter, however, has now disappeared.

The basements and outer walls of the temple have in later times been so reset that many of the stones are not in their original positions.

Basement and Platform. However, it is pretty clear that a platform ran around the temple following its contour. Above it was the basement. The basement of the north portion of the temple has a plain cornice but that around the māṇṭapa is of rude workmanship with a roughly shaped railing. On the face of the basement ran once a long frieze of sculptures. Some of these stones are built into the platform also. A few of these sculptures may be noticed here commencing from the north basement and running clockwise. The subjects are taken from the Pañchatañtra, Rāmāyaṇa, etc., (Plate XIV) and are interspersed with numerous obscene figures of men, women and donkeys and monkeys sexually mixed up and scenes of perversities and rape being repeated.

1. A man of destiny persecuted by serpents and elephants is venerated by them. His identity is uncertain.
2. Serpents shade him while he sleeps and birds bring him food.
3. Two swans lift up into the air a garrulous tortoise who opens his mouth, falls to the ground and is killed. (Plate XIV, 2 a).
4. A man saves women from being molested by a bear in a forest.
5. Ladies with sticks, dancing.
6. A jackal who attempts to lick the blood of two butting rams is killed by them (Plate XIV, 2 b).
7. A crocodile abducts a monkey who, however, escapes and laughs at the crocodile (Plate XIV, 2 c).
8. He-ass and woman.

9. She-ass and man.
10. Rāma piercing the seven palms.
11. Rāma killing Vāli.

The outer wall on the south and north of the whole temple has been almost completely destroyed. Its rebuilding in recent years is ugly and of little value for this study. Originally each shrine appears to have had an outer niche on its three walls, each of which contained an image. All these have now disappeared except a much damaged group of a fine Mahishāsuramardini on the north-west wall of the temple. Each of the shrines must have had a stone tower; but no traces of these now remain.

The north porch has now completely disappeared and of the south one, only the pillars and beams remain.

Mantapa. The mantapa is a square-pillared hall open on the south and east. On the sides a low stone bench with a railing edges it. It has entrances on all the four sides. Its central ankana or square is formed by the original pavilion borne on four pillars with eaves, ceiling, etc., complete in itself. To it two other sets of squares have been added, making the present mantapa.

Even a hasty glance would point out that the artistic rounded pillars of the pavilion, which must have borne bracket figures originally, are of a different kind from the poorly finished indented square-shaped and 16 sided pillars of the outer squares. The latter are mere imitations of the fine pillars of other Chālukya structures.

All the ceilings are quite plain except that of the original pavilion. The latter has a flat padma borne on a square architrave on which are carved the exploits of Hanumān as described in the Suṇdarakāṇḍa and the battle between the heavenly hosts led by Indra on an elephant and some elephant-riding enemy. The leader of the gods, Indra, is also on an elephant and is followed by the Dikpālakas and the hosts of Śiva. The scenes in which Hanumān discovers Sītā and the one in which he wields his burning tail are unusual in Hoysala sculptures.

South Shrine. The doorway of the south shrine is a fine piece with detailed carvings containing on each jamb three vertical bands of scrolls and flowers, dancers, and intertwined nāgas. (Plate XIV, 1.)

Some of these are very similar in design to the bands of the garbhagṛīha doorway of the Belur temple. The lintel has a fine Gajalakshmi. Inside the cell is a small liṅga on a low pedestal and behind it is now kept a seated Sarasvatī image with only one of its four hands remaining and holding a goad. Its slim waist, high breasts, erect back and other features suggest a similarity with the Mōhini image on the Belur pillar and point out its date as 1100 A. D. We do not know from what temple it came.

The doorway leading to the navarâga from the south resembles closely the doorway of the south cell and is probably the work of the same artist. On either side of it is a Śaiva dvârapâla, 4½ feet high. These images are elegantly shaped and expressive and do not show the exaggeratedly prolific beaded work seen in the dvârapâlas of the Hoysalêśvara temple at Halebid.

On the outer side of each dvârapâla is a perforated screen with four vertical scroll bands containing a dancing figure in each convolution. Above this wall is a portion of the old eaves visible under the newly constructed roof above it.

The navarâga is a square hall of four pillars. These latter are of the rounded lathe-turned form and each face of the base of each pillar is ornamented with a fine canopy under which is a dancer, a lady, Umâmahêśvara, Vishnu's avatâras, etc. Two of these, particularly, are finely posed, namely : lady musician, and Bali and Vâmana.

In the east part of the navarâga is a large soap-stone bull whose mouth wears an unusual grin.

The doorway of the main shrine is a beautiful piece of workmanship. The jambs have Rati and Manmatha on one side and a deer-headed (?) deity with consort on the other. On the outer side of each jamb is a beautiful pierced screen of intertwining nâgas. These screens are perhaps the finest in the Mysore State. On the outer side of each screen is a lady attendant finely poised. The lintel is magnificently carved with the figure of Śiva dancing as Gajâsuramardana in the centre flanked by Brahma and Kumâra and Gaṇeśa on the right and Vishnu as Kêśava, Garuda and others on the left and surrounded by his attendants, gods and the Dikpâlakas. The central figure, particularly, is finely shaped and is in an active vigorous pose.

The sukhânâsi has 'a Chandraśilâ' or Moon stone. This feature exists in Belur but disappears from later Hoysala temples. In the cell is a medium sized 'pîtha' with a flat-headed linga.

An open sukhânâsi leads to the north cell whose doorway is also fine, but inferior in workmanship to the other doorways of the temple. Among its sculptures may be noticed a row of mythical animals. In the cell is a mutilated image of Vishnu as Kêśava (total 6½ feet high). The front hands and legs are broken. But it is well proportioned and appears to come from about 1100 A. D. Consorts and attendants flank it on either side, while the ten avatâras appear on the tôraṇa. The god is nimbate. Since the image appears to come from a time before the conversion of Vishnuvardhana by Râmânuja, its presence is interesting in connection with the early religion of the Hoysala dynasty.

In the navaraṅga are five cells which have lost their original images. Behind one of the south screens, however, is an elegantly carved Saptamātrikā panel with the Seven Mothers only, seated in a row.

The absence of the Hoysala crest is noteworthy and suggests that the temple was built in the last days of Vinayāditya or the early days of Ballāla I. Very probably, the sculptors who constructed this temple were transferred to Belur by Vishṇuvardhana for building the Kēśava temple.

KĒDARĒŚVARA TEMPLE.

On the way from Shiralkoppa to Belgāvi village at almost the south-east end of that place near the tank bund is the temple of Kēdārēśvara with its connected buildings. It must have been formerly in the midst of a well populated part of the old town since in its neighbourhood especially, on the south and west, there are many ruined brick and stone foundations and basements.

The temple is a medium sized structure almost entirely of soap-stone and is a fine specimen of late Chālukyan or early Hoysala architecture. It has comparatively few sculptures and its architectural members are well shaped and tastefully ornamented. Though it is not so high or large as the temple of Kaitabhēśvara at Kubatur, it is of nearly the same type except for the fact that it is a three-celled or trikūṭāchala structure, while the former is unicelled.

The temple appears to have been built by Udayāditya or Vinayāditya Hoysala who was a vassal governing the Banavāsi 12,000 under

History. Chālukya suzerainty. The only subsequent alteration

in the temple appears to be the formation, in very recent times, of the easternmost aṅkaṇas into a shrine for Nāṇḍi by putting up an ugly earthen wall and closing up the eastern passage to the maṇṭapa. It is probable also that the neighbouring Prabhudēva temple was built about the middle of the 13th century and the mahādvāra, a little later.

As usual with this style the temple which mostly follows the indented square

Outer view. pattern has a platform following its contour. The latter is now imbedded in the earth with only its top visible.

The basement which has 4 cornices is simple and plain.

The monotony of the wall line is removed by the addition of plain squarish pilasters and of a row of turreted canopies tastefully placed in the panels between these pilasters. These turrets are also of the indented square type with stone śikharas and kalaśas.

The three large towers or vimānas are similar in form to those on the walls, having three tiers of square turrets with square śikharas

Towers. and round stone kalaśas. The front face of each has a projection over the sukhanāsi which has a Sala group on

top and a kīrtimukha in front. The Saṭa group of the north tower is found in a half-worked condition near Prabhudēva's temple; while the panels of the kīrtimukha are all empty. They appear to have been grand pieces of sculpture with the eight Dikpālakas around the horse-shoe, dancers and musicians on the base and luxuriant floral ornamentation springing out of the mouths of the lion heads and the mākaras. The western kīrtimukha is perhaps the grandest of the three and the western tower is slightly higher than the other two. Some of the interesting figures on the towers are (from the south east, clockwise): Bhairava, Tāṇḍavēśvara, Umāmahēśvara, Ugranarasimha, Varāha.

The basement of the maṇṭapa is very similar to that at Kubatur having from the bottom a row of flowers, a cornice with small kīrtimukhas,

Mantapa. pilasters with curvilinear stepped pyramids or towers and a railing of double round columns

with intervening figures of dancers and drummers and creeper scroll on the top edge with varied flowers, birds, animals, wrestlers, dancers, etc., in the convolutions.

The eaves which project around the maṇṭapa only have imitation woodwork on their underside with floral ornamentation. They have the usual elegant 'S' form.

Above the eaves is the parapet formed by turrets with a frieze of lions and elephants. On the śikharas of the turrets are kīrtimukhas with the sculptures of various gods like (from the east clockwise): Tāṇḍavēśvara, Bhairava, Kēśava, Nañdikēśvara.

The maṇṭapa is an indented square-shaped pavilion originally open on all sides except the west where it is continuous with a navaraṅga of four pillars. But since no wall intervenes between the maṇṭapa and the navaraṅga, a pleasing effect is produced by the feeling of roominess in spite of the small proportions of the buildings. In the navaraṅga are six niches one of which only contains the original sculptured piece, the Saptamāṭrikā group. Some stray sculptures are stored in the other niches. At the east end of the maṇṭapa in a recently built shrine is a large Nandi bull.

The outer ring of pillars is composed of 16 sided, fluted and well polished pieces, while the inner pillars are of the polished round lathe-turned type with the bell moulding more or less ornamented with leaf shapes. The pillars between the navaraṅga and the maṇṭapa are the best-worked. The capitals are all simple, while the beams have all of them friezes of flowers on both their faces.

The ceilings are all flat and divided into squares, each one of which contains a finely carved flat lotus. The central ceiling of the maṇṭapa, however, has Tāṇḍavēśvara in the centre surrounded by the eight Dikpālakas, while one of the ceilings in the navaraṅga has a large padma, five feet in diameter.

A comparatively plain, but typically Châlukya doorway with Gajalakshmî and high towers on the lintel and architrave leads to the **Cells**. The south cell where there is a small narrow-headed linga on a low base.

A similar doorway on the north admits us to the north cell in which is housed an image of Vishnu standing as Kêśava with the daśāvatâras on the tôraṇa.

The west cell only has a sukhânâsi whose doorway is flanked by perforated screens of a simple design, while the lintel bears a fine group with Śiva standing attended by Brahma, Vishnu, Gaṇeśa, Shaṇmukha, etc. It looks as if the insertion of this doorway was an after-thought. The western cell doorway is similar to those of the south and north cells. In the garbhagriha on a low pîṭha is a medium sized round-headed linga.

Prabhudêva's temple is a smaller trikûṭâchala type situated to the left of the main shrine. It has also an open mukhamantapa, a small

Prabhudeva's Temple. navaraṅga and three garbhagrihas. The back walls are decorated with a horizontal frieze of flowers in the middle of the wall; while the front basement and railing have a similar ornamentation. The pond-shaped maṇṭapa is plain and has on the benches a series of cylindrical pillars. The inner four pillars of the maṇṭapa are of the bell-shaped kind. The navaraṅga doorway shows good workmanship though the images on the lintel and the simple flowers of the perforated screen are all covered with lime-wash. On either side of the navaraṅga doorway is a towered niche which must have contained Gaṇeśa on the right and Mahishâsuramardini on the left. Both these images are now absent. The navaraṅga is narrow and pond-shaped with square-planned pillars imbedded in the walls. The south and west shrines contain round-headed lingas while the north one has a figure of Virabhadra of perhaps the 17th century.

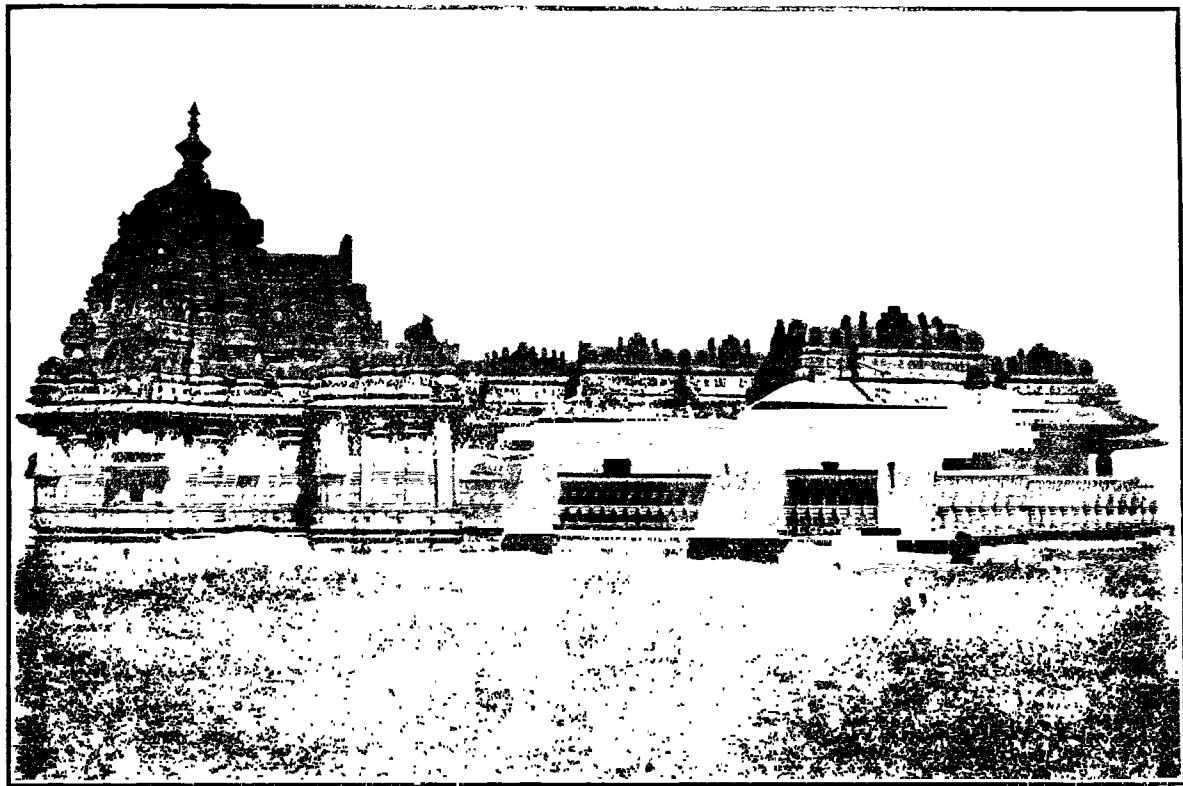
Directly opposite to Kêdârêśvara is a soap-stone mahâdvâra which must have given admission to the temple compound in the Hoysala days.

To the south of the main temple is a ruined building built at about the same time as Prabhudêva's temple and perhaps used as a temple or a maṇṭapa.

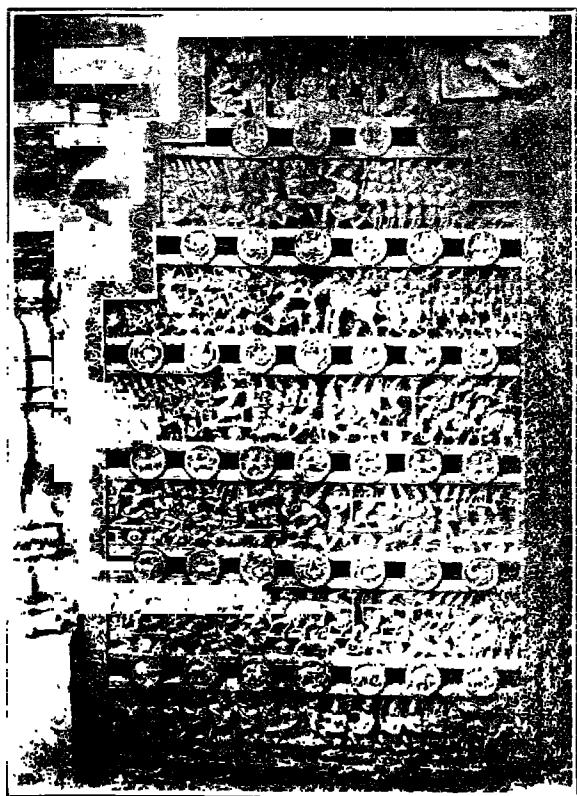
In the compound are numerous inscriptions dating from the time of Vikramâditya VI to the days of Châmarâja Woḍeyar IV of Mysore. In front of Prabhudêva's temple is an octagonal temple.

PAÑCHALIṄGÊŚVARA TEMPLE.

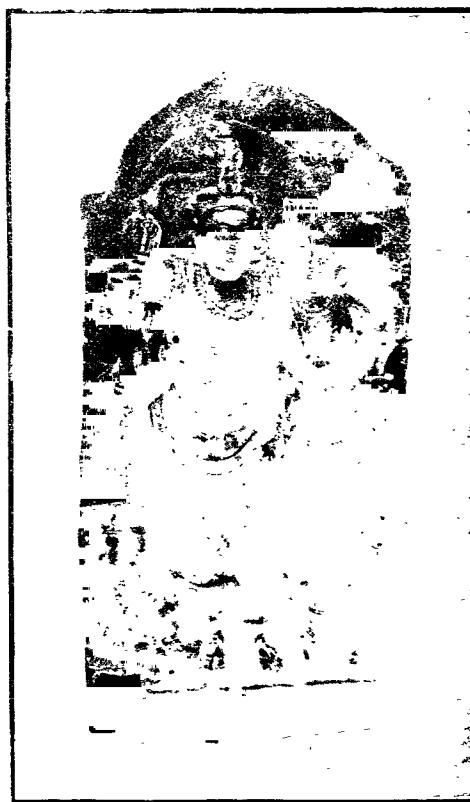
The Pañchaliṅgêśvara temple, though small, is endowed with a sense of largeness in everything connected with it. The garbhagriha doorway is lofty, the dvârapâlaka figures said to have stood here before, but now found in the museum at Bangalore, are large and the linga inside is also huge. The temple necessarily



1. KAITABHESVARA TEMPLE AT KUBATUR: SOUTH VIEW (p. 49).



2. SOMESVARA TEMPLE AT BANDANIKE:
CARVED SCREEN (p. 66).



3. PANCHALINGESVARA TEMPLE AT
BELGAMI: UMAMAHESVARA FIGURE (p. 65).

must have been much larger than what it is now, as it is stated to have been the seat of Kâlâmukhî Brahmachâris containing a Sanskrit academy in which several students received their education. Unfortunately only the garbhagriha and sukhanâsi are now standing and the front manṭapa which differs from the garbhagriha both in scale and treatment is apparently a later addition. The sukhanâsi doorway is very well carved and the ceiling is unusually high. Among the figures lying in the vicinity of the temple is one which deserves special mention. The figure of Umâmahêsvara with which a legend is associated by the local people (*vide* Report of 1911) is an exquisite piece of sculpture (Plate XVIII, 3). The clear-cut features of the body, the gracefulness of the pose, the absence of the excessive ornamentation which is a characteristic feature of Hoysala sculptures and the shape and treatment of the head-dress indicate that it may belong to the pre-Hoysala period and possibly be ascribed to the 10th or 11th century A. D. This interesting specimen deserves to be carefully preserved from damage.

UDRI.

Udri is situated at a distance of 6 miles to the north-east of Sorab Town. This is called Uddhura, Uddhare and Uddharâpura in inscriptions, and described as the principal defence and treasure house of the rulers of Jid dulige Nâd which was one of the *Kampanas* of the Banavâsi kingdom during the time of king Vîra Ballâla. The place must have been an important one in ancient times as can be seen from the traces of its fortwalls, and numerous inscriptions, vîragals and temples found inside it. Pieces of carved stones are scattered all over the village and in the pond. The village even now presents a neat appearance, several of the houses having gardens of fruits and flower plants attached to them. Several images of a female figure of almost life size with the right hand raised and the left hanging down holding a water pot are lying scattered at the entrance to the village. These may perhaps be another form of Sati stones. There was not a soul in the village at the time of inspection, the whole village having migrated to a neighbouring village to attend a jâtra festival.

There are several temples in the village all of which are in ruins. The most important monument of these (Plate XV, 3) is the **Sivalaya**.

Śîvâlaya situated at the north entrance to the village.

It consists of a garbhagriha, a sukhanâsi, and a navarâṅga.

(Plate XVII, 2.) There are 2 niches, one on either side of the sukhanâsi doorway. The right niche has a figure of Shañmukha, while the left is empty. By the side of the left niche in the navarâṅga there is a figure of Yakshiṇî holding a lotus in her right hand ; her left arm is missing. In front of Shañmukha there is a linga with a small Basava facing it. The Gaṇapati figure which was probably in the empty niche is now kept in the garbhagriha against the wall.

In the sukhānāsi the Saptamātrikā images are kept. The lintel over the garbhagṛīha is not carved, and that over the sukhānāsi has a seated Jain image. The panel over this lintel has a standing Jain figure with chauri bearers and attendants. This as well as the presence of the Yakṣinī figure, already referred to, go to show that this must have been a Jinālaya at first, which was later on converted into a Śiva temple. This is perhaps the Jinālaya referred to in the inscription stone standing near it (E. C. VIII, Sb 140) which states that the structure was constructed in the year 1197 A. D. The perforated panel with Śaṅkara carved in the centre placed above the navarāṅga doorway seems to be a later addition probably substituted at the time of its conversion. The pillars of the navarāṅga are beautifully carved and the ceilings are all flat and plain except the central one which has a giant flower with innumerable long petals covering the whole space. The outside of the temple and the tower are plain and the finish is quite modern and ugly.

Besides the above there are two more Īśvara temples in the village both of which are completely in ruins.

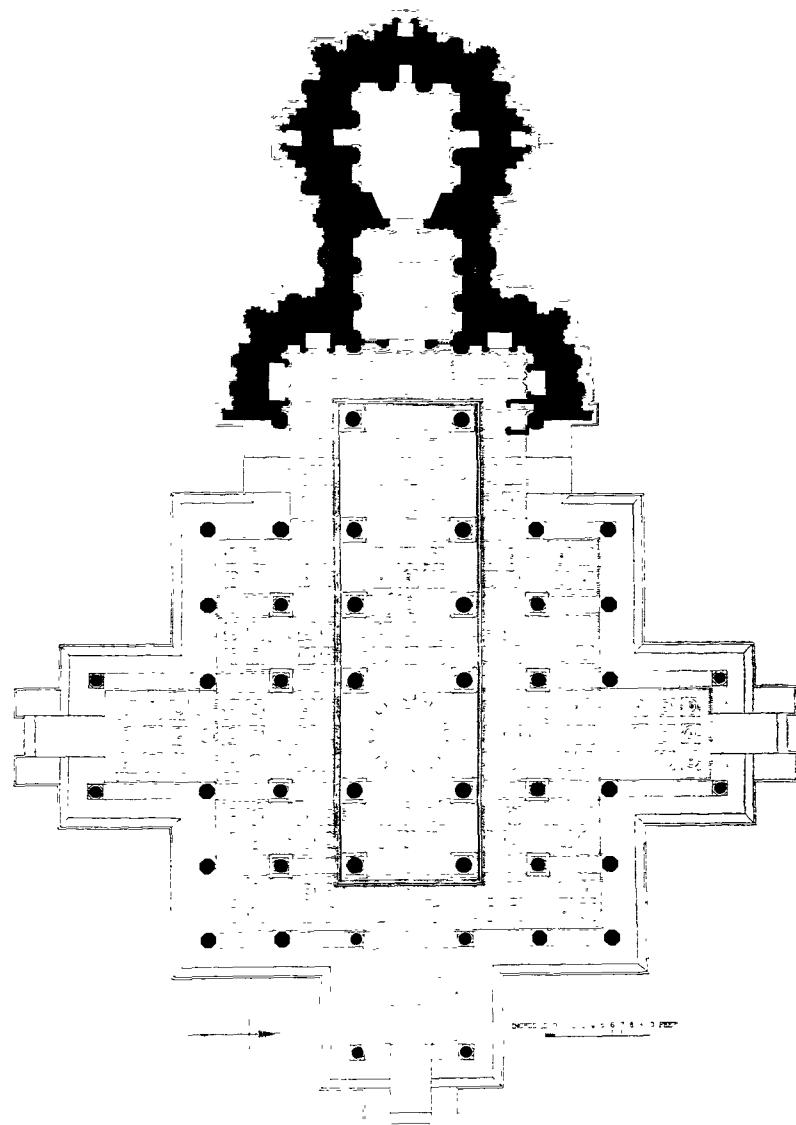
Another temple in the village is dedicated to Lakṣmī-Ñārāyaṇa and consists of a garbhagṛīha and a sukhānāsi. The lintel over the garbhagṛīha door has Gajalakṣmī carved, while that over the sukhānāsi has the figure of Vēṇugopāla. The image inside is a good piece of Hoysala art in a sitting posture with the attributes: śaṅkha, padma, gadā and chakra and Lakṣmī sitting on the lap.

BANDANIKE.

Bandanike, which is described as the capital city of the Kadamba kings of Nāgarkhaṇḍa, must have been a prosperous town in the 11th and 12th centuries. The ruins of the city cover an extensive area the whole of which is over-grown with thick forest harbouring wild beasts. The most important of the monuments found here have been noticed in the Archæological Report for 1911 (Para 41).

Three Temples. Among these the Jain Basti is the earliest having been mentioned in an inscription, dated 918 A.D., the Tri-

mūrti temple is the largest and the Sōmēśvara temple, called Boppēśvara in the inscription standing near it, is the handsomest. The basti was restored and the front maṇṭapa added by one Boppa Šeṭṭi about the year 1200 and in 1203 A. D. some more devotees granted endowments to it for its maintenance. No definite date for the construction of the Trimūrti temple can be ascertained but by comparison of the style and treatment, it may be assigned to the same period as the Sōmēśvara temple, *i.e.*, to about 1160 A.D. This last temple contains two carved screens fixed on either side of the front door, which show admirable workmanship (Plate XVIII, 2). Fortunately both of them are still in good condition though one of them has cracked from top to bottom. As these are rare specimens of perforated work, it would be well if at least this temple is



KAITABHESVARA TEMPLE
KUBATUR-SORAB FALIK

(p. 49).

cleared of all vegetation and preserved from further deterioration by means of all protective measures necessary.

Besides the above there are three more temples : one dedicated to Banaśāṅkarī, one dedicated to Śiva and the other empty. The Śiva temple is called Sahasraliṅga temple but the inscription standing near it calls it Sômêśvara. All these are in ruins and not interesting architecturally.

KITTUR.

HEGGADDÉVANKÔTE TALUK.

To the north-west, about a mile away, is a fort about 100 yards by 100 yards, with a mound formed by a collapsed mud wall with a moat. Inside is a large foundation called the Pâllegâr's

Fort. Palace. To its east is a small Basava temple with a Basava standing on an octagonal pillar with the engravings of Kâlî, Bhairava, Tâṇḍavêśvara, Nañdiśvara, Châmuṇḍâ, Vaishṇavî, Durgâ and two Bhṛingis riding on the shoulders of two women. Near the door is a slab on which a man, his lady and child are marching with a swordsman behind them, his sword being uplifted. These sculptures appear to be of the Pâllegâr times. To the left of the road to Marâli is a mound formed by the fallen west gate near which is a slab of granite, 4' x 2' bearing a Kannâda inscription of nearly 17 lines. It is in modern 17th century characters and mentions the name of Śringâ Nayaka in the 3rd line.

To the north of the town is a lane called the 'Kallôni' leading to the Jîyâra village. Its floor is strewn with pieces of old large size

Ancient Site.

bricks. A water course by its side shows the ground,

about 2' below, to be full of pottery, bricks, etc., which are

at least 800 years old, if not older. In the field belonging to Deva-Chandrayya is a shrineless Basava called 'Naḍu-kêri-Basava' near which is a Nayak's image (4' high) with dagger in his right hand. Round granite pieces are found nearby showing / Châlukya or Hoysâla connections. Nearby is also a liṅga which is, perhaps, at least 1,000 years old. The Basava is certainly not of the Hoysâla times : it is plainer and perhaps, also, 1,000 years old.

The field to its south is pointed out as the old 'Sûle-gêri'. To its south-east is a field called 'Lachchi-hola' in a corner of which a pit was sunk. Here at a depth of 1½' only was found a row of bricks fallen on the broad end, evidently of a collapsed wall. These bricks measured 12" x 6" x 2" and are probably of a smaller kind than the larger ones measuring 16" x 9" x 2¾" or 3" said to be found in the Sûle-gêri and 'Basavanagudi hola'.

The Râmêśvara temple is a structure of moderate size mostly reconstructed in **Ramesvara Temple.** the early part of the 19th century, but having some old

relics. The building stands in a walled court-yard ($130' \times 100'$) and has a garbhagṛīha, a sukhānāsi, a six-pillared navarāṅga, a small mukhamāṇḍapa and a Dēvī and Nāndī shrines. The garbhagṛīha ($8' \times 7'$) which is plain and of granite stone, has a large black linga ($2' 3''$ high). The sukhānāsi ($7' \times 7'$) contains a small Basava of the 19th century. Its doorway is plain with modern dvārapālas. In the navarāṅga are kept Nāgas, Ganapatis, etc. But the most ancient image among them is that of Mahishāsuramardini, a relief figure, 4' high, standing on a buffalo's head. The pose is very much like that of a similar figure in the temple at Naṇdi, while the form of the body is like that of the Bhairavī figure in the Kōlāramma's temple at Kolar. The image wears a kirīṭa and shorts and holds horn (?), chakra, śaṅkha and kaṭihasta.

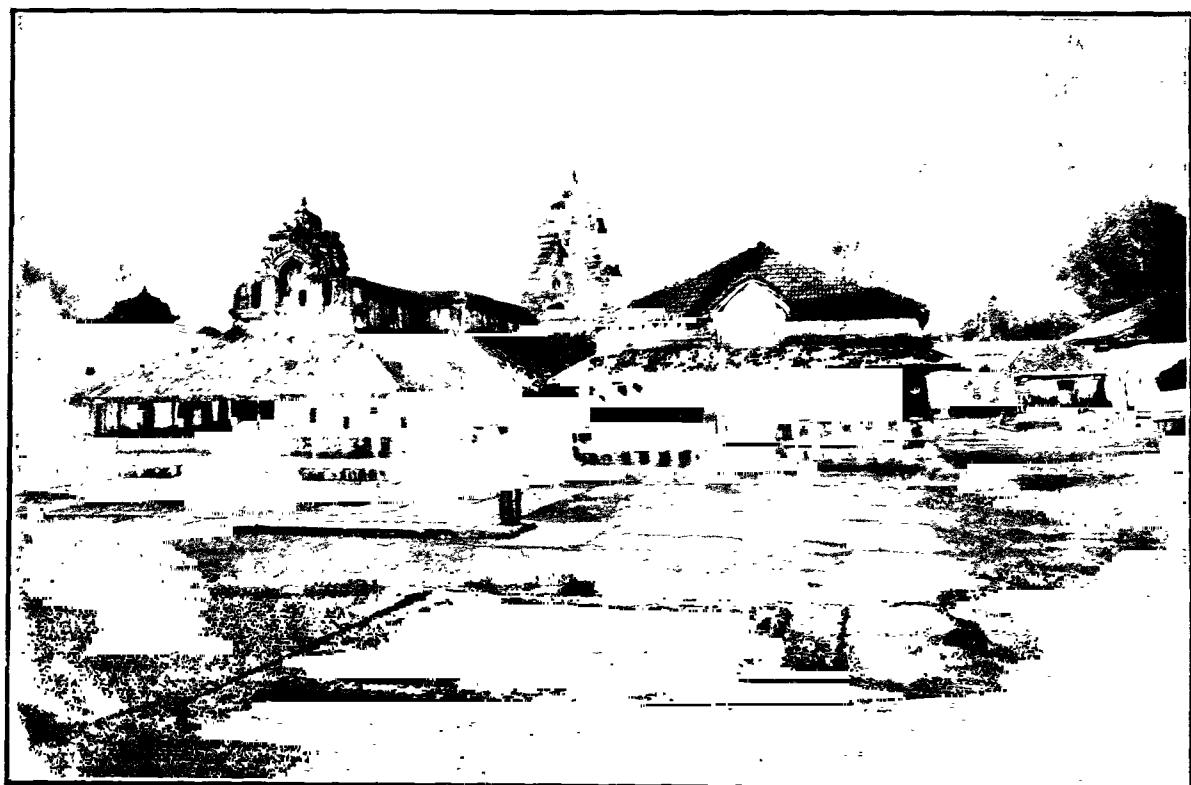
ARASINAKERE.

Near Chatṭnahalli, about 10 miles south-west of Mysore, is situated this village with a small silted up tank and a temple of Mahadēvēśvara. About quarter of a mile directly to the east of the village runs a water course, silted up and choked in several places, which appears to have cut deeply into the ground in the past, ultimately emptying itself into the Kapini river near Rāmapura. About 10' below the ground level, there appears to be a bed of pot-stone rocks. One of such rocks was probably jutting out prominently in the path of the water course. It is possible that the Bull on the Chāmunda hill suggested that its pair should be carved out of this rock.

At present, in the midst of the ploughed fields, we notice a large oval hollow (about 18' to 50') in the centre of which is a smaller hollow filled up with silt. Here about 10' below the ground were visible the top of the forehead of a roughly-worked large stone bull and its two short horns, each of about 3' 7" in length and 1' 9" in diameter at its base. The ornamental band encircling the root of the horns is about 3' 9" in diameter and 9" in width. (Plate XII, 2.)

As only a foot of the sculpture was visible, enquiries were made to collect more information. About 20 years ago, Śivapāda-svāmi, the

Colossal Bull. popular Jāngama of Mysore, had, it appears, with the permission of the Jahagīdār Sardar Gopal Raj Urs, excavated here and disclosed to view the Bull's ears, eyes, snout, hump and part of the body. According to tradition, it is said that the feet of the bull have not been carved out of the living rock and that the sculptor Dakanāchāri left the work thus unfinished, leaving even his tools on the spot. On a little excavation, two unfinished ears, each of the length of 3' 6" and of the width of 1' 6" at the base, were unearthed.



1. MADHUKESVARA TEMPLE AT BANAVASI: FRONT VIEW (p. 52).



2. MADHUKESVARA TEMPLE AT BANAVASI:
MADHAVA FIGURE (p. 52).



3. RAMESVARA TEMPLE AT KUPPAGADDE
INTERIOR VIEW (p. 56).

PART III—NUMISMATICS.

SOME VIJAYANAGAR COINS—(*Continued*).

SADĀŚIVARĀYA, 1542-1570.

(PLATE XXI—1)

Type A :—**Lakshminarayana.**

(a) GOLD VARĀHA.

1. Ai . 45 Wt. 52·6.

Obverse :—Vishṇu and Lakshmī seated on raised seat.

Reverse :—Three line Nāgari legend with interlinear rules :—

Śrî pra tâ
pa Sa dâ si
va râ ya

2. Ai . 45.

Obverse :—Similar to No. 1, but fainter.

Reverse :—Similar to No. 1, but the third line reads :—

(Râ) ya ru

(b) GOLD HALF-VARĀHA.¹

3. Ai . 4 Wt. 25·6.

Half Varāha similar to No. 1.

Sadāśiva Rāya's Varāhas are often confused with those of Sadāśiva Nāyak of Ikkeri. The emperor was a Vaishnava and his coins generally have on the obverse Vishṇu and Lakshmī with conch and discus ; while on the reverse there is invariably the title 'Rāya' and often the word 'Pratâpa.' The Nāyak, though a very broad-minded ruler, was a Śaiva by birth and his coins have Śiva and Pârvatî with triśūla, ḍamaruga, etc., and only the legend 'Śrî Sadāśiva' on the reverse. On some Vijayanagar specimens, 'Rāya' becomes 'Rāyaru,' the addition being due to the nominative plural termination of respect usual in the Kannada language. The legend also indicates the predominance of this language at the court under the Tuļuva dynasty as contrasted with the 'lu' in Tirumala-Rāyalu which shows that Telugu rose into importance under the Āravīdu dynasty, perhaps with the transfer of the capital to Penukonḍa.

¹ Ind. Ant. XXI, p. 322.

It is significant that the *de facto* ruler of the time, Rāma Rāya, did not issue coins in his own name. The military situation led the great general to assume control over the empire; but he was still loyal enough to the dynasty of his father-in-law to let Sadāśiva reign and appear on the coins and inscriptions as the sovereign of the empire.

Type B. Copper:—**Garuda.**

4. Ae.

Obverse:—Garuḍa kneeling to left, as on a coin of Krishṇarāya.

Reverse:—Three line Nāgari legend:—

Srî	Sa	dâ
si	va	râ
ya	ru	

5. Ae.

Obverse:—In circle of dots Garuḍa similar to No. 4.

Reverse:—Three line Nāgari legend with double rules between the lines and each letter in a square:—

Srî		
Sa	dâ	si
va	râ	ya

6. Ae. Small coin.

Obverse:—Garuḍa seated in padmâsana with folded hands.

Reverse:—Nāgari legend as above, with ‘Si va’ clearly visible.

No. 4 is not found in London or Mysore. It appears to exist in Madras and is figured and described by Hultsch.¹ No. 5 is important as it leads on to the chequered reverse types which became so common after this period.

Sadāśiva was content to reintroduce the Lakshmînârâyaṇa and Garuḍa types, the former of which was for a long time in disuse. His name would show that the Tuluva dynasty became pronouncedly Vaishṇava only after it rose to power and in its more humble days, it was more under Smârta influence.

Rangachari and Desikachari² attribute a coin with ‘Lion’ (Horse?) passant to left on the obverse and an uncertain Nāgari legend on the reverse to Sadāśiva Rāya. It is difficult to read the legend as ‘Srî Sadâśiva Rāya.’ The coin figured by them is more probably a provincial issue.

¹ Ind. Ant. XXI, p. 322.

² Ind. Ant. XXIV, p. 25, No. 6.

THE ĀRAVĪDU DYNASTY.

TIRUMALARĀYA, 1570-73.

Type A:—**Sri Rama.**

(a) VARĀHA.

7. Ai. . 45. Varāha Wt. 51·6.

Obverse:—On raised seat meant to be a throne,¹ Śrī Rāma is seated wearing tall crown or kīrtī, with Sītā seated by his side to the left and Lakshmaṇa standing behind the throne to the right. Lakshmaṇa has a strung bow on his right shoulder and his hands are joined in devotion. Rāma's right hand is in the abhaya mudrā or attitude of reassurance.

Reverse:—Three line Nāgari legend with interlinear rules:—

Srī	Ti		
ru	ma	la	rā
ya	lu		

8. Ai. Varāha.

Obverse:—Very low relief, in dotted border similar to No. 7. Lakshmaṇa holds the bow in his left hand and is nearly hidden by the margin.

Reverse:—In dotted border with creeper in front stands Hanumān to left with hands joined and tail raised up.

The unusually low and faint relief shows that this specimen came from a mint different from that of No. 7.

(b) HALF-VARĀHA.

9. Ai. Half Varāha. Similar to No. 7.

Tirumala's Varāhas bear on the obverse a group which evidently stands for the coronation of Śrī Rāma with only Rāma, Sītā and Lakshmaṇa.

After Sadāśiva's death in 1570, Tirumala Rāya found it necessary for military reasons to make Penukonda his capital. He thus transferred himself and his empire from the protection of God Virūpāksha of Vijayanagar to the care of Rāma-chandra. Tirumala still invoked on his inscriptions Ganapati, Śiva and Vishnu, and had always the old imperial colophon 'Śrī Virūpāksha' in Kannada.² Yet owing to the resistance offered by Penukonda to the Moslems combined with the influence of the Śrī Vaishnava teachers and possibly the choice of Rāma as the special deity

¹ Ind. Ant. XX, p. 307; E. C. S. I., No. 182 figures one of these coins but the legend is read incorrectly. (= Elliot: Coins of Southern India).

² C. C. Krishnamacharlu in the Ind. Ant. 1915, p. 225.

of the emperor, he introduced Râma on the coins. It is likely that the tradition about the Râm-Tâṅkas said to have been minted at the coronation of Râma, may have led to the issue of a large number of new Râma-Tâṅkas¹ on and subsequent to the coronation of his devotee Tirumala Râya. As the reign of Tirumala synchronises with the revival of the worship of Râma in South India under the leadership of the Tâtâchâryas, it is reasonable to hold that some of the Râma-Tâṅkas of good gold which are worshipped in South India were produced in the days of Tirumala and his successors. But a large number of them, especially those of silver and alloys, are imitations produced not only in the south but also in the north as is borne out by the Hindi couplet on some of them :—

Râma, Lachmana, Jânakî! May Victory be to Hanumân.

Tirumala's coins bear witness not only to the highly devotional character of the emperor but also to the fact that after Tâlikôta the Karnâṭaka Empire not only drove back the invaders but was able to recover a great deal of its territory, finances and prosperity, though its organisation might have become more decentralised and its prestige greatly diminished.

Type B :—Conch and Discus.

10. Ae. '65

Obverse :—In ring of dots, large conch to left and discus to right, with crescent moon above and sun below.

Reverse :—In linear circle surrounded by a ring of dots, dagger in centre and on both sides of it three line Nâgari legend reversed :

(cha)
la ma
râ ya

Type C :—Garuda.

11. Ae.

Obverse :—In ring of dots, anthropoid Garûda kneeling to left with dagger in front and conch and discus on both sides of head.

Reverse :—In double lined circle with ring of dots between them, three line Nâgari legend reversed with interlinear rules :—

Sri Ti
ru ma la
râ ya

The two copper coins No, 10 and 11 appear to be cast and are similar in make to the Madura coins of Venkâṭappa Nâyaka.

¹ E. C. S. I., p. 99.

The conch and discus are distinctive Vaishṇava symbols and stand respectively for Vishṇu's terrible discus or chakra named Sudarśana, with flames darting forth from it; and his conch, the Śaṅkha Pāñchajanya, which he took as a trophy from the demon Pañchajana and with which he blew his triumphant blast in the hours of battle and of victory. These two emblems passed from the Karnāṭaka Empire to the kingdom of Madura where they appear on the coins of some of the Nāyaks. But they found a final home in Madura's feudatory and later successor for power in the south-west, Travancore. In this latter kingdom, the chakra appeared so commonly on the coins that a class of them became known as 'Chakrams,' which are still the most popular copper pieces circulating in that state.

Type D:—Boar.

12. Ae. '6

Obverse:—In linear ring surrounded by a ring of dots¹, boar charging to right with lifted tail and bristles on back standing on end. The boar wears girdle ornament. In field above, dagger and sun.

Reverse:—In linear ring surrounded by ring of dots, corrupt three line legend with interlinear rules in Nāndī Nāgari characters, resembling Kannada characters:—

Srī	Ti
ru	ma la
râ	ya

There can be no uncertainty about the legend, though the omission of some parts of the characters makes it difficult to read.

13. Similar to No. 12 as figured by Elliot². The legend was read as "Chalam (Chalan) Triramala taka (tanka)." The legend is correctly:—

Srī	Ti
ru	ma la
râ	ya

The Nāndī Nāgari characters have acquired a peculiar form perhaps owing to worn out old legends being copied by illiterate craftsmen or, more probably, owing to a change in the mode of writing due to the influence of Kannada characters.

14. Ae. '6

Obverse:—In ring of dots, Boar to right with raised tail³ and bristles and dagger and crescent moon above.

Reverse:—In ring of dots, corrupt three line Kannada legend with interlinear rules:

Srī	Ti
ru	ma la
râ	ya

¹ E. C. S. I. No. 103.

² E. C. S. I. No. 104.

³ Elliot: Num. Gleanings. No. 11-17.

The specimen is ruder than No. 13, and the legend barbarous. Hultzsch holds that it is corrupt Kannada¹.

The boar is Âdi Varâha, the third incarnation of Vishnu. It was the famous crest of the Châlukyas. It is interesting to find Tirumala Râya reviving the old Châlukyan boar, perhaps in connection with the temple of Śvâta Varâha at Śrî Mûshna. Elliot², Hultzsch and Rangachari and Desikachari³ have published several coins of the 'Chalama Tirumala' variety.

Type E :—Elephant.

15. Ae.

Obverse :—In broken linear circle with a ring of dots outside⁴, tusker elefant to left with sun and moon above and dagger in front. Four dots under a line in field below.

Reverse :—In lined circle with ring of dots three line Nâgari legend :—

(Sri cha)
la ma
râ ya

Rangachari and Desikachari read the legend as 'Uttama Râya'. 'Chalama Râya' may be better as the title 'Chalama' appears on other coins of the boar type and of Veñkaṭa Râya I. Its exact significance and its attribution to Tirumala Râya are both doubtful.

Type F :—Bull.

16. Ae.

Obverse :—Bull couchant with dagger.

Reverse :—Nâgari legend 'Tirumala' reversed.

On page 25 of Vol. XXIII of the Indian Antiquary, Rangachari and Desikachari publish the coin. They read the legend as 'Uttama Râya' and explain it in a long note concluding that it refers probably to Achyuta Râya. The legend is perhaps 'Tirumala' reversed and the coin most probably the issue of some Viceroy in the Udayagiri area. The couchant bull was not a symbol of the Karnâṭaka Empire in its best days. It appears to have come with the Telugu influence from the Kondavîdu border land more than from Râmêśvaram where also it was an old device. This fact that about this time the Crown Prince Śrî Râṅga actually took Udayagiri and Kondavîdu supports the view that this type was issued by Râṅga in the name of his father after Kondavîdu was taken. That the bull in some form could still appear on the coins of the empire bears out the fact that Tirumala worshipped both Śiva and Vishnu though his personal inclination was towards Râmachaṇḍra.

¹ Ind. Ant. XXI, p. 322.

² E. C. S. I. No. 103.

³ Ind. Ant. XXIII, p. 25.

⁴ Ind. Ant. XXIII, p 25, No. 4.

*ŚRÎ RÂNGA RÂYA I, 1573-1585.*Type A:—**Venkatesa.****17.** Ai. '5 Varâha Wt. 52-8.

Obverse:—Under ornamental arch supported by ornamental pillars, god Veṅkaṭeśa standing to front as on a Veṅkaṭeśa type of Krishnarâya.

Reverse:—Three line Nâgari legend with interlinear lines:—

Srî ra(n)
ga râ
ya

Śrî Raṅga Râya I's chosen deity would appear to be Veṅkaṭeśa of Tirupati as he chose that god for the obverse of his coins following the model of Krishnarâya. The condition of the coin shows that art was still flourishing and the finances of the Empire were quite good. It was Śrî Raṅga Râya I who evidently revived the Veṅkaṭeśvara series. That the Emperor was not a bigoted Vaishnava yet is shown by his continuing the old practice of invoking Gaṇapti, Śiva and Vishnu in his inscriptions and using the old Kannada colophon ‘Śrî Virûpâksha’. ¹

*VENKATARÂYA I, 1585-1614.*Type A:—**Venkatesa.**

(a) GOLD, “VENKATARÂYA VARÂHA.”

18. Ai. 45. Varâha. Metal, fair quality Wt. 52 (?)

Obverse:—Under plain arch supported by pillars of dots, God Veṅkaṭeśa standing to front as on a coin of Krishnarâya.

Reverse:—Three line barbarous Nâgari legend with interlinear double rules.

Cha la ma
Vañ ka ṭa
ra ya

(b) GOLD HALF-VARÂHA.

19. Ai. Veṅkaṭarâya Half Varâha.

Obverse:—Under ornamental arch supported by ornamental pillars, Veṅkaṭeśa standing to front.

Reverse:—Similar to No. 18. But the legend reads:

Vi ra
Veñ ka ṭa
râ ya

¹ Bidie: Pagoda or Varâha coins, p. 47.

The Venkāṭēśvara types are numerous and the only ones among them which can be assigned with any certainty to any definite ruler are those bearing the king's name Veṅkaṭa Rāya as distinguished from the god's name 'Veṅkaṭēśvara.' The word 'Chalama,' which is met with also on some coins of Tirumala Rāya, has been explained as 'Saluva'; but its real meaning is still uncertain. The title 'Vīra' is only a reversion to the old title of Harihara I and Bukka I and would be properly applied to the last great ruler of the empire. On the coins, the form 'Veṅkaṭa Rāya' always appears and not 'Veṅkaṭapati,' and there is little doubt that it refers to Veṅkaṭa Rāya I who wielded real authority in South India. That the empire in his day was still prosperous is borne out by the comparatively good kind of coinage issued and the gold in the coins.

Veṅkaṭa Rāya I was an able soldier and ruler. But the Shahis gave him such trouble that he had to change his capital several times. These experiences and the probable annexation of Vijayanagar by the Moslems induced the king to alter his colophon to 'Śrī Veṅkaṭēśa' in Kannada. He was crowned by a Śrīvaishṇava guru and was himself so far a follower of that sect that, in his inscriptions, Veṅkaṭēśa is invoked at the commencement and only Vishṇu exclusively in other places. Henceforth Śrīvaishṇavism became the king's religion and the ruler greatly encouraged the worship of Veṅkaṭēśa, the family god of his family gurus, the Tātāchāryas.

Type B:—Garuda.

20. Ae. 8. Large and thick.

Similar to Krishnarāya's Garuda type but the legend is in mixed Nāgari and modern Kannada characters and reads:—

Śrī
Veṅ ka ṭa
rā ya

Hultzsch attributes this type to Veṅkaṭappa Nāyak of Madura. But the use of the word 'Rāya' and the close resemblance of this type to the Garuḍa type of Krishnarāya points to its being an issue of Veṅkaṭarāya I.

Type C:—Hanuman.

21. Ae. 5. Smaller than 20.

Obverse:—Rude anthropoid Hanumān to left, with right hand uplifted as on Harihara's coins.

Reverse:—In ornamented square, two line Nāgari legend:—

Śrī (Veṅka?)
ṭa rā va

The figure is more like Hanumān than Garuḍa and the square on the reverse makes it contemporaneous with the issues of the Madura Nāyaks. The last letter of the legend may suggest the Mahrattas of Tanjore who also had a Veṅkaṭa Rāv. But the association of Hanumān with Garuḍa and the figure of the former closely resembling the obverse figure of the issues of Murāri and Harihara I make the coin more probably that of a Veṅkata Rāya of the Karnāṭaka Empire. As it is unlikely that Veṅkata Rāya II issued any coinage in his own name, the specimen has been attributed to Veṅkata Rāya I.

Rangachari and Desikachari attribute a variety with Hanumān on the obverse and a Nāgari legend on the reverse to Veṅkaṭapati and read the legend 'Śrī Veṅkaṭapati Rāya.' The same legend is read by Hultsch 'Vīra Bhūpati Rāya.'

SRI RAṄGA RĀYA II, 1614-1615.

Type :—Bull couchant.

22. Ae.

Obverse :—Bull couchant as on Tirumala Rāya's No. 16.

Reverse :—Telugu legend :—

Che ka rā
ya lu

The distinctly Telugu legend and the couchant bull suggest that the specimen was issued in the Udayagiri area. It has been assigned to Śrī Raṅga Rāya II as he was generally known by his title 'Chikkarāya' or the crown prince or, better still, as co-regent. In the capacity of Viceroy, he ruled the north-east frontier as every other crown prince had to do in those days and it is not unlikely that the specimen in question was issued by him in his own name even when his uncle was still on the throne. Towards the end of the latter's reign he allowed the Viceroys to be practically independent and it would be nothing unusual if the co-regent issued copper coins in his own name as Madura was even then doing.

VENKATAPATI RĀYA II, 1630-1642.

Type :—Venkatesa with Consorts.

23. Ai. Varāha.

Obverse :—God Veṅkaṭeśa with Śridēvī on right and Bhūdēvī on left.

Reverse :—Uncertain.

This type was the original of the 'Three Svāmi' pagoda which even the E. I. Co. issued in its earlier days.

ŚRÎRAṄGA RÂYA III, 1642-1655-1664.

Type A :—**Venkatesa.**

(a) **GANDIKÔTA VARÂHA.**

24. Ai. '5 Varâha. Wt. 51·5 underweight. Much alloy¹.

Obverse :—Under arch, Veṅkaṭêśa as on Venkaṭarâya I's coins.

Reverse :—Fine three line Nâgari legend :—

Srî Veṅ ka
tê sva râ
ya na mah

25. Ai '5 Varâha.

Obverse :—Similar to No. 24, but art poorer, pillars still elaborate.

Reverse :—Three line Nâgari legend of which only part is clear :—

śrî Va
ka ra
na ma

standing for ‘Śrî Veṅkaṭêśvarâya namah’.

26. Ai. '45 Varâha² Wt. 52·3.

Obverse :—Similar to No. 24 but a little less elaborate.

Reverse :—Three line Nâgari legend, barbarous.

On No. 24, the inferiority of the metal shows that it was issued by the Government in financial difficulties. The legend is more indefinite in character on 25; it is possible to read the legend though it is barbarous. Bidie³ reads it as ‘Sri Ram, Raja Ram, Ram Raja,’ which is evidently inexplicable and incorrect. The legend on No. 26 has been read by Hultzsch as ‘Śrî Veṅkaṭêśvarâya namah’; but it is very indistinct and may be read differently.

(b) **HALF VARÂHA.**

27. Ai. Gaṇḍikôta Half Varâha.

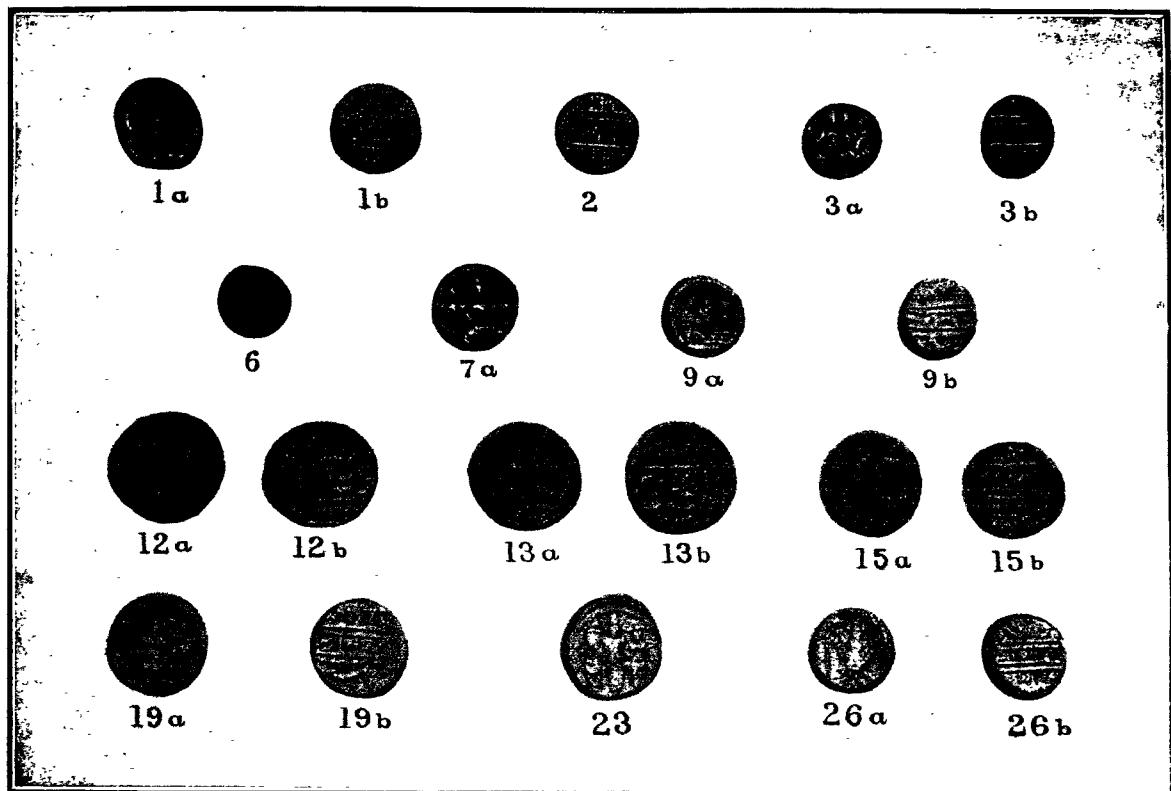
Similar to Gaṇḍikôta Varâha.

Subsequent to 1615, the last rulers of the decaying empire sought refuge in the great God of Tirupati and issued gold pieces in his name only. These have his effigy on the obverse and on the reverse a Nâgari legend, often an illegible scrawl : “Śrî Veṅkaṭêśâya namah,” meaning “Adoration to Śrî Veṅkaṭêśa.” Such coins are widely used for worship in South India especially by the Śrîvaishṇavas. It cannot

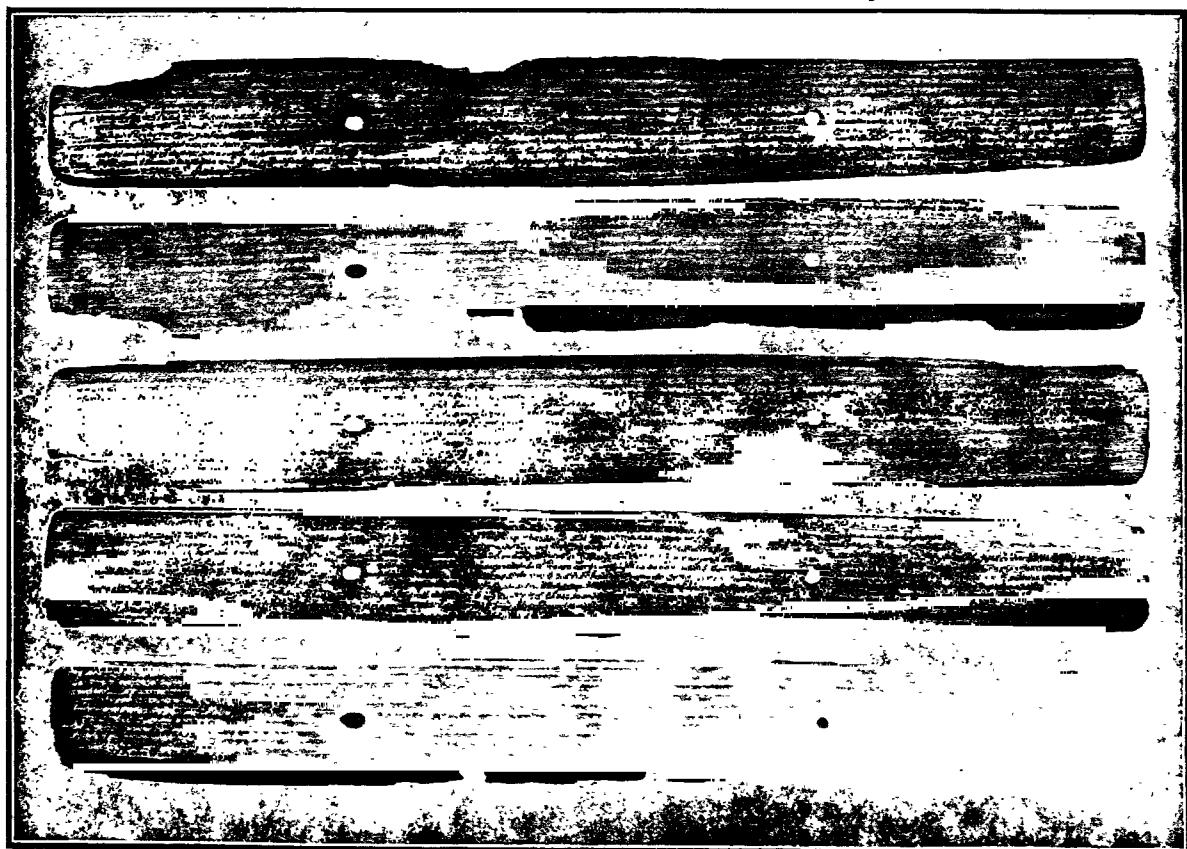
¹ Bidie, p. 46.

² Ind. Ant. XX 307; E. C. S. I. No. 106.

³ Bidie, p. 47.



1. COINS OF SADASIVARAYA AND HIS SUCCESSORS (p. 69).



2. SUKTISUDHARNAVA (p. 80).

be definitely said that Veṅkaṭarāya I himself did not issue them in his last days. However, it continued to be issued by the local rulers until they were conquered by the Shahi armies in 1646 and later. They show a varying quality of metal, a varying standard of art and a varying clearness of legend and would appear to have been issued mostly in the days of Rāmachaṇḍra and Veṅkaṭarāya II. The Moslem conquerors copied it in whole or in part owing to its great popularity and later on the East India Company continued to issue its pagodas with the figure of Veṅkaṭeṣa on them. The Veṅkaṭeṣa type is generally known as the Gaṇḍikōṭa Varāha, after a fortress in the Cadapah District which was one of the strongholds of the Karnāṭaka empire in its last days.

PART IV—MANUSCRIPTS.

MALLIKÂRJUNA'S SÛKTISUDHÂRNÂVA.

A GREAT ANTHOLOGY OF OLD KANNADA POETRY.

(Plate XXI, 2).

It has been well-known that the poet Mallikârjuna produced this work in the reign of Sômêsvâra Hoysala. Till now only two fragmentary manuscripts of the work appear to have been known. A fresh and correct manuscript of the same work has been discovered at Belur, Hassan District, in the library of Mr. Râma Dâs, a descendant of the famous scholar, musician and poet Vaikuñtha Dâsa of Belur.

The Belur manuscript is practically complete except for the loss of the last chapter and does not bear any sign of the last portion

Belur Manuscript. having been copied out at all. The manuscript contains 62 palm leaves (size : 17" × 2") of which the right hand side

of the first leaf has been lost. The title of the last or the 18th chapter which is missing is mentioned in the introductory chapter as Virôdhijaya and the first chapter of the manuscript appears really to be composed of what ought to be two different chapters, *viz.*, Pîthika and Samudra-Varnanam. The first and second chapters only contain the proper prose colophon mentioning, in addition to the name of the chapter, the fact that it is a portion of the work called 'Kâvya-sâra' composed by Mallikârjuna. At the end of each of the other chapters only the chapter name is given.

There is no definite indication of the date of copying. This has to be inferred from the palæography of the manuscript. The scribe appears to have been a man of learning and culture and he has used the difficult letter '॥' correctly. At the same time the aspirates like 'dha' 'tha', etc., have the vertical separation strokes at the bottom. These and other features suggest that the manuscript might have been copied in the 17th century.

Only two other manuscripts of this 'Kâvya-sâra' have been known and both of them are now in the Government Oriental Library,

Description of other Manuscripts. Mysore. Both of these are paper manuscripts. The smaller of the two which bears the Register No. K. A. 51 contains only the first 8 chapters, of which the 2nd and the 8th are both incomplete. So far as it goes, its readings and versions agree very closely with the Belur manuscript. The chief differences are these:—

- (1) Chapter I of K. A. 51 is the introduction and Chapter II is 'Samudra-Varnana'.
- (2) It contains 28 stanzas which are absent from the Belur manuscript, while the latter has 20 stanzas which are not found in K. A. 51.

Evidently the two manuscripts were copied from two different sources and K. A. 51 was probably the manuscript which was used by the editors of the first edition of the 'Kāvyāvalōkana.' K. A. 51 is highly useful in supplying the missing portions of the first leaf of the Belur manuscript.

The other manuscript bears the Register No. K. A. 180. It bears the same title and has 15 chapters corresponding in name to the first fifteen chapters of the Belur manuscript. But the differences between this manuscript and the other two are so great that it would be difficult to identify it as the same work :—

- (1) The first half of the first chapter containing Hoysala genealogy is altogether omitted.
- (2) Though each chapter begins with similar sets of stanzas descriptive of the contents of the chapter, the succeeding stanzas are in a very different order and the selections also considerably differ. Many verses composed by poets subsequent to Mallikārjuna like Chaundarasa (A.D. 1300)¹ Madhura-kavi (A.D. 1385)² and a stanza from Sōmarāja are also inserted, though a very large proportion of the verses are identical with those found in the other two manuscripts.
- (3) There are definite differences also in the invocatory stanzas which will be discussed under the religion of the author.
- (4) The colophons also differ.

Of the three manuscripts now under consideration it is comparatively easy to decide that No. K. A. 180 should not be relied upon.

Criticism of the Manuscripts. Since it contains the writings of later writers it is not correctly the work of Mallikārjuna. It appears to be the attempt of a later writer to produce another anthology using Mallikārjuna's work and making additions from later writers thereto. Its main use would perhaps be in supplying us with alternative readings for verses whose identity can be definitely established in two works. Further it may have its own independent value as a revised anthology of a later date. Another work of a similar nature and bearing also the title Kāvya-sāra was produced at a later age by Abhinava-Vādi-Vidyānānda.

It was noted above that the other two manuscripts are practically identical so far as they go, though the Belur manuscript is definitely more valuable since it is fuller, more correct and is much older. K. A. 51 would, of course, help to supply the missing portions of the first chapter.

In the present note the Belur manuscript is solely relied upon except for the fact that the missing portion of the first leaf is made up from K. A. 51.

¹ R. Narasimhachar : Kavicharitre Vol. I, page 403.

² ibid. page 427.

The name of the poet is distinctly mentioned as Mallikārjuna and a note has been published about him in Mr. R. Narasimhachar's *Karnāṭaka Kavicharitre*, Vol. I, pages 369-80. Mr. Narasimhachar in reviewing the work assigned the date circa

1245 A.D. to its author whom he has correctly mentioned as being connected with Sōmēśvara Hoysala and his father Narasinha. But a change made by Mr. Narasimhachar in the second edition of his work has given rise to a doubt about the religion of the poet. Mr. Narasimhachar states in this edition that the work begins with the praises of Jina and therefore the poet was a Jain, while in the first edition both these statements are absent, the religion of the poet being thus an open question. On this point and on the question of the date of the author, Dr. A. Venkatasubbiah has published an article in his book 'Kelavu Kannada Kavigaḷa Jīvana Kālavichāra', (page 182) holding the view that the author was a Smārta Brāhmaṇ identical with Chidānanda Mallikārjuna of Basral and the work was definitely produced in the year 1263 A.D. Mallikārjuna's work is an important evidence and, sometimes the only one, for the dates of several authors whom he quotes. Since the Belur manuscript has now been discovered, an attempt is made below to decide these points of controversy, namely :—

- (1) the identity of the poet,
- (2) his religion,
- (3) his date.

From a close study of the manuscripts and the position held by the two differing scholars it looks very probable that Mr. Narasimhachar wrote his note for the first edition of the *Kavicharitre* with only the original of K. A. 51 and that the changes were made in the second edition on the basis of the information obtained by a glance at the commencement of the original of K. A. 180 without a detailed study. Dr. Venkatasubbiah has no note on the manuscript used by him.

Mr. Narasimhachar has noticed two poets Chidānanda Kavi (1235) and Mallikārjuna (C. 1245) separately and agreed that the former was the author of the Basral temple inscription of 1237 A. D. which mentions him as Chidānanda, son of Parama Prakāṣa Yōgiśvara.¹ Dr. Venkatasubbiah identifies Mallikārjuna with Chidānanda of the Basral inscription. This identification can be supported by the following points :—

1. The author of the Sūktisudhārṇava is mentioned as Parama Chidānanda Mallikārjuna in the colophons and as Chidānanda only in a verse in the introductory chapter.
2. Kēśirāja mentions his father's name as Chidānanda Mallikārjuna.²

¹ E. C. III, Md. 122, line 73.

² Śabdamaṇidarpaṇa Ch. I, Stanza 2.

3. Several stanzas giving Hoysala genealogy in the present work are identical with those found in the Basral inscription and in Naga-mangala 98 which was also, probably, the composition of the same author.

Thus there could be little doubt that the author of the present work and the inscriptions was Chidānanda Mallikārjuna.

There is no reason to doubt Mallikārjuna's statement that he was the son-in-law of Sumanobāṇa, the general and poet of the court of Narasimha Hoysala. Kēśirāja names his father

Relationship. as Chidānanda Mallikārjuna while his maternal grandfather is stated to be Sumanobāṇa. Thus Kēśirāja was no doubt the son of Mallikārjuna.

The view that the poet was a Jain is held by Mr. Narasimhachar in the second edition of Vol. I of the Kavicharitre owing purely to the fact that Jina is praised at the commencement of the manuscript used by him.

Since, as stated above, this version is of Manuscript K. A. 180, it may not be relied upon; nor is there any definite reason to hold that Kēśirāja was a Jain¹. Even if he was, there is no reason to think that father and son must necessarily have belonged to the same faith. Further, in the Belur manuscript not only are Vishṇu, Śiva, Gaṇapati and Sarasvatī praised but praises of Jina are significantly absent and in no part of the manuscript does there appear any indication that the author had special reverence for the Jain faith. In fact Jainism occupies a secondary position while faith in Śiva predominates including admiration for the sport of hunting in which Śiva indulged². This and the fact that the author, as inferred above, was connected with the consecration of the Basral temple, though just as an author, go to show that the religion of the author was, in all probability, according to the Smārta sect.

For lack of direct evidence in respect of the author's date we have to depend on the dates assigned to Sōmēśvara Hoysala of whom **Dates of Somesvara.** Mallikārjuna was a contemporary. Mr. R. Narasimhachar has stated³ that this king reigned from 1234 to 1254 A. D.

¹ Kavicharitre, Vol. I, p. 386.

² ಹೆದರೊಳುಮಾಮಹೇಶ್ವರನೆ ಬೇಡರಲೂಪನೆ ತಾಳ್ಳಿ ಬೇಂಡಿಯಾ |
ಉದೋದಿನ ವಂಶಜರ್ ಪಲಬರುಂ ನೃಪರತ್ತಿ ಫಯೋಳಂತು ಬೇಂಡಿಯಾ |
ಉದೋದ ಮೃತಾಂತು ವಂಶತಲಕರ್ ಮೃಗಯಾತ್ತಿ ಫಗ್ಳಾಗಿ ದ್ರಂಡಿಯಾ |
ಉದರೆನೆ ದೋಷಮಿಲ್ಲಿಕ ವಿಯದರ್ ಪಟ್ಟಿವರ್ ಮೃಗಯಾವನೋದಮಂ ||

³ Kavicharitre Vol. I, p. 369. But in Vol. III intro P. LIX he has accepted that Sōmēśvara may have died in 1264 A. D.

Dr. Venkatasubbiah, on the other hand, would put the date of Sômêśvara's death long afterwards *i.e.*, in about 1265 A. D.,¹ though he seems to have no objection with regard to his initial year *i.e.*, 1234. In the views held by them, both the scholars appear to have depended largely on others' statements : Mr. Narasimhachar following Rice² and Dr. Venkatasubbiah following H. Krishna Sastri.³ It is true, as Narasimhachar has said, that Narasiṁha III had begun his rule in the Karnāṭaka country by about 1256 A. D ; but it is also true, as Dr. Venkatasubbiah holds, that Sômêśvara had not died by then ; for the inscription Bl. 125, though it was issued by Narasiṁha III himself, was, in fact, issued for the prosperity of his *father's* kingdom, not for that of his own. Dr. Venkatasubbiah adduces two more inscriptions—Bl. 73 of March 14, 1255 A. D. and Hg. 10 of June 20, 1255 A. D.—to prove conclusively that even after 1254 A. D. Sômêśvara was living and actually ruling his dominions from Kaṇṇanûr. But his statement, based on Mr. H. Krishna Sastri's, that Sômêśvara lived up to 1265 A. D. cannot be maintained ; for we are by no means certain whether the inscription dated in the 29th year of Sômêśvara has any bearing whatsoever on the date of his coronation as emperor in the Karnāṭaka country. He does not consider if it would be feasible to class as one chronological set all the inscriptions of Sômêśvara irrespective of the localities they come from. Indeed, there appears to have been one system of reckoning his dates in the Kannada country and quite a different one in the Tamil land. His inscriptions in the Kannada country invariably give the Śaka year and other details but generally do not give the corresponding regnal year. In one or two cases where the regnal year is given—*e.g.*, Tk. 87, 5th year—the reference was unmistakably to the year of his *coronation* (1234) in the Kannada country. Salem 69, 204 of 1910 may however be cited to show that in the north-west part of the Tamil land, too, the regnal year had reference to the year of his coronation in the Kannada country. But we must remember that Salem is very near the Kannada country and may have been included within its very precincts during the days of the Hoysalas. In the Tamil country proper the inscriptions of the time of Sômêśvara are invariably dated in his regnal years but seldom give the equivalent Śaka years, though other details are sometimes given. Further, these details themselves have been misleading in view of the fact that while a few of the inscriptions may also be shown to point to the initial year of Sômêśvara as having begun in 1233-34 A. D. others, which form the majority, would carry the initial year definitely backwards, though they would yet point to no definite date. A list of such inscriptions could be given but it does not

¹ Kelavu Kannada Kavigala Jivana-kāla Vichāra P. 185.

² Rice E. C. V. Intro. P. 26.

³ A. S. I. 1909-10 P. 150 ff.

seem necessary here for our purposes.¹ Suffice it to say, however, that though the initial year problem in the Tamil country is enveloped by some amount of interesting uncertainty, it is certain that Sômêśvara's governorship in the Tamil country began several years before 1233-34 A. D.;² that from such initial year his regnal years began to be counted there; and that, therefore, the inscription of his 29th year pointed out by H. Krishna Sastri and Dr. Venkatasubbiah has no bearing on the longevity of the life of Sômêśvara. The Bâchallî plates³ give us incontrovertible evidence of Sômêśvara's death which must have occurred before 1st April 1256 and Hg. 10 affirms that he was living on June 20, 1255 A. D. We have to conclude, therefore, that Sômêśvara died sometime between 20th June 1255 and 1st April 1256 and we would not be far wrong in putting his death nearer the latter than the former date.

It is not necessary to assume, as Mr. H. Krishna Sastri and Dr. Venkatasubbiah have done,⁴ that Sômêśvara was killed by Jaṭâvarman Suṇdara Pâṇḍya⁵ in 1265 A.D., for the period of the latter's rule was from 1254 A.D. to 1271 A.D. and Sômêśvara could very well have been killed by him, if indeed he was killed, in 1256 A. D. This date cannot, however, be affected by the two stanzas quoted by Dr. Venkatasubbiah⁶ in his attempt to show that Sômêśvara was a contemporary not only of Kṛishṇa Kañdhara (1247-61) of the Yâdava dynasty but also of his younger brother Mahâdêva (1261-71 A. D.). The first stanza mentioning Kṛishṇa is already found in the inscription Md. 122⁷ of 1237 A. D. and his contemporaneity with Sômêśvara is beyond doubt. But the word 'Mahâdêva' occurring in the second stanza may not mean Mahâdêva of the Yâdavas of Dêvagiri; it may only be an exclamatory word used while describing the prowess of Sômêśvara himself⁸. If, indeed, there was a

¹ We may, however, mention :—

(a) 73 of 1895, M. E. R.:—Sômêśvara's 2nd year, Mina, Pûrvapaksha, 13 Monday, Pûśam, of which the corresponding dates would be either (i) Monday, March 1, 1227 A. D. on which day the nakshatra was Āślêsha (not Pushya) : or (ii) Monday, February 25, 1230 A. D. on which day the tithi was dvâdaśi (not trayôdaśi). Whichever be the probable date of these, it is certain that it is anterior to 1234 A. D. i.e., the accepted year of Sômêśvara's coronation in the Kannâda country.

(b) 103 of 1892 M. E. R.:—Sômêśvara's 21st year, Kurni, Pûrvapaksha, pañchami, Sunday, Anila nâl, of which the corresponding date is 12th September 1249 A. D., Sunday. The initial year would thus work up to 1227-28 A. D.

² See E. C. III Nj. 36 and IV Ng. 98 which indicate definitely that Sômêśvara was ruling in the Tamil country already in 1228 A. D. Vide Sewel, Hist. Ins. of Southern India, p. 139. 602 of 1905 M. E. R. is a record of Sômêśvara from Tingatûr dated Subhânu, i.e., 1224 A.D.

³ E. C. IV Kr. 9.

⁴ A. S. I. 1909-10 P. 154-56 ; Kelavu Kannâda Kavigala Jîvana-Kâla Vichâra P. 185.

⁵ E. I. III, P. 7-17.

⁶ Kelavu Kannâda Kavigala Jîvana-Kâla Vichâra p. 185.

⁷ E. C. III.

⁸ See R. Narasimhachar's remarks in Kavi Charitre Vol. III, intro. lix ff.

war between Sômêśvara and Mahâdêva, the poet, whom we should also expect to have been alive at that time, would naturally have written scores of stanzas describing the exploits of his patron. According to an inscription at Bellur¹ it was Narasimha III, Sômêśvara's son, who fought with Mahâdêva and Dr. Venkatasubbiah's attribution of the son's deed to the father is not supported by history. Nor can we guess that Narasimha III could have been sent against Mahâdêva by Sômêśvara; for, while, in the first place, the significance of the word 'Mahâdêva,' as given by Dr. Venkatasubbiah, is untenable, it would also, in the second place, be difficult so to interpret the stanza as to bring out that it was not Mahâdêva but Narasimha III who led the expedition. Even without all this discussion we may, without much ado, believe that Sômêśvara was dead by 1st April 1256 A. D.

The date assigned by Mr. R. Narasimhachar to Mallikârjuna's work is 1245 A. D.² But from inscriptions we learn that Sômêśvara's

Mallikarjuna's Date. constant stay in the Kannâda country was only till about 1240 A. D. and that, after this date until his death, his principal 'nelevîdu' or capital was Kanñanûr. Since the present work contains unidentified stanzas in Chapter V referring to the marriage of Narasimha II which must have taken place early in the century and also stanzas found in the inscriptions dated 1223 and 1228 A. D., there is reason to think that Mallikârjuna, their possible author, was more than a middle-aged man when Sômêśvara became emperor. Some of the selections describe the exploits of Sômêśvara's earlier years. Further, about a dozen of the stanzas in the present work which describe Hoysala genealogy are identical with similar stanzas in the inscriptions Ng. 98 and Md. 121-122 which bear the dates 1228 and 1237 A.D. For these reasons, it may be surmised that Mallikârjuna, the probable author of these inscriptions, produced the Sûktisudhârnava in the early years of Sômêśvara's reign, possibly between 1237, the date of the Basral inscription, and 1240 A. D., the probable date of Sômêśvara's departure for the Tamil country. Mr. Narasimhachar has assigned the date 1245 for the reason that in the manuscript used by him—probably the original of the Mysore Oriental Library manuscript K. A. 51—stanzas from Âñdayya's Kabbigara Kâva have been extracted. Since Âñdayya's date itself depends upon this quotation³ and since the present manuscript has no extracts from Âñdayya, it is not necessary to push Mallikârjuna's date beyond 1240. Since we have accepted the identification of our author with Chidânanda Mallikârjuna of the Basral inscription, the present work might be assigned the date C. 1237 A. D. which is the date of that inscription.

¹ E. C. IV Ng. 39.

² Kavi Charitre Vol. I, p. 369.

³ See Kavi Charitre, p. 366.

In a stanza in the 7th chapter of the present work, there occurs a reference¹ to a poet named Kēśavadēva. Since the only known poet of that name during the period is the famous grammarian and author Kēśirāja, several of whose poetical compositions have been lost, the idea suggests itself that he is the person referred to. But since he is Mallikārjuna's own son and the passage refers to Kēśavadēva as an authority on the character of old female go-betweens, a doubt arises whether a father would admire his son's knowledge of this subject and record it in his work. Though such a situation is not impossible, it would be more suitable to assume that Kavi Kēśavadēva, referred to here, may be a different and perhaps an older poet.

For historical purposes about a dozen stanzas selected from various chapters

of the work would be of use in addition to the well-known

Historical Information. verses describing Hoysala genealogy and found also in the Mandya inscriptions referred to above.

A verse in ch. 5 refers to the fact that Narasiṁha, probably King Narasiṁha II, wore a diadem at the time of his marriage. One verse found also in Md. 122 refers to Sōmēśvara's campaigns against Krishṇa Kāndhara, the Yādava prince, against the Chōlas, the Pāṇḍyas and the Chēras. Several other stanzas describe graphically his campaign in the Tamil country on behalf of the emperor Narasiṁha, his father. We are told that his armies reached the sea, that he beheaded a Chōla and obtained booty, elephants, horses and jewels. In another stanza, found also in Md. 121, an ambitious claim is made that the Turushka king (whoever he was) held a lantern before Narasiṁha while the Chōla king is stated to have borne his betel bag and the king of Gauḍa walked before him as a servant. On the whole except the fact that Sōmēśvara beheaded some Chōla, no important information is available for history.

Mallikārjuna's Sūktisudhārṇava is a unique work in Indian Kāvya literature.

Its plan is highly original. On the one hand, unlike many

**Review of the work as
in the Belur Manuscript.** other kāvyas, it does not develop the story of any particular hero or heroine. In fact, it has no plot at all. On the other hand, unlike the ordinary anthologies, the present work definitely adopts the machinery of a mahā-kāvya. Sanskrit writers on poetics have described the classical features of a mahā-kāvya as consisting of 18 main components of a descriptive nature:—

ನಗರಾಣಿ ಪ ಶ್ವೇತಪುರ ಚೆಂದಾರ್ಕೋಽದ್ಯು ವಜ್ರಾನೈಃ
ಉದ್ದಾನ ಸಲಪ ಶ್ರೀರಾ ಮಧುಪಾನ ರತ್ನೋಽಷ್ಟಮೈಃ
ಏಪ್ರಲಂಭೈಃ ವಾಹಕ ಕುಮಾರೋದಯವಜ್ರಾನೈಃ
ಮಾತ್ರ ದೂತಪ್ರಯಾಣಾಚಿ ನಾಯುಕಾಭ್ಯಾದಯೈಸ್ತುರಹಿ ॥
~~ಉತ್ತರಾಣಿ ಪ ಶ್ವೇತಪುರ ಚೆಂದಾರ್ಕೋಽದ್ಯು ವಜ್ರಾನೈಃ~~²

¹ 'ಧಾವಕ ಚಕ್ರವರ್ತಿ ಕವಿಕೇಶವ ದೇವನೆ ಬಲ್ಲನುವಿರೋಽ' ,

² Dāṇḍī's Kāvyaadarśa Ch. I, Verses 16 ff.

Mallikârjuna has taken this model of a kâvya but changed the order of the contents for the better and prefaced them with a number of introductory verses which ought, properly speaking, to form a separate chapter. The topics of his chapters in the present manuscript are :—

- | | | |
|----------------------------------|---------------------------|------------------------|
| (1) Introductory : the ocean | (2) Mountain. | (3) City. |
| (4) Progress of royal authority. | (5) Marriage. | (6) Birth of a Prince. |
| (7) Moon-light. | (8) Sun rise. | (9) The seasons. |
| (10) Pleasure garden. | (11) Water sports. | (12) Wine drinking. |
| (13) Love. | (14) Separation. | (15) Counsel. |
| (16) Royal messenger. | (17) Military expedition. | (18) War (missing). |

The details to be studied under each one of these headings have not been described in any known Kannada or Sanskrit work on poetics. But Mallikârjuna, after a careful study of the work of previous authors, analyses each one of these subjects into a large number of topics and mentions them in specially composed verses at the commencement of each subject. Then selecting the best verses from the works of the previous writers, he re-arranges them under the particular topics and subjects as analysed by him.

Thus his work is a compendium giving all the descriptions of a mahâ-kâvya in the words of the great Kannada poets.

The work contains, in all, more than 2,000 verses of which it has been possible to identify only about one-half as being extracted from known works in Kannada. The other half appear to contain verses of two different classes: first, since it is a well-known fact that many great authors and works have now been forgotten, some of the the selections may be considered to belong to such lost works; since some of the verses deal with varied stories, Jain, Śaiva and Vaishnava, they are evidently extracts from various works selected for their literary merits from Jain, Śaiva and Vaishnava authors. Secondly, a large number of verses approaching to nearly a quarter of the work refer to Hoysala kings and their exploits, particularly to Sômêśvara and his earlier life including his successful wars as a prince. These suggest that they are extracts from some large work of very high quality which we are unable to identify. In the 24th verse of the introductory chapter Mallikârjuna states :—

‘ಕೃತಿಯಂ ಸಮರ್ಪಿಸಿ ಮುನ್ವ ಪಾದರಿಷಯೋಽ ಶ್ರೀಕರ್ಮನುಂ ಭೋಜ ಭೂವಶಿಯುಂ
ಸತ್ಯೇವ ವಸ್ತು ಹಣ್ಟನ್ನಾಪನುಂ ಸರ್ವಜ್ಞ ಸೋಧೇತನ್ನು ತಿ ಸತ್ಯಂ ಧರೆಗಿಂದು ಪುಲ್ಲಬುದಿನಿಂದಂ.’

In this verse, he claims that Sômêśvara became famous in this world by the work of Malla or Mallikârjuna himself. The reference may be to the present work of Mallikârjuna or, more probably, to another work of Mallikârjuna describing the earlier life of Sômêśvara. It must, however, be confessed that no other reference to this work has been obtainable.

The Sūktisudhārṇava is thus not only a treasury of great Kannada poetry, but it is also itself a work with a very high order of literary merit. The author's knowledge of Kannada literature is deep and comprehensive, his analysis almost perfect according to the old standards, his literary taste judiciously elegant. There is little that is commonplace or coarse in the work and the author is a person who cares for ideas and thoughts more than for the effect of mere grand words and sounds. *Arthālaṅkāras* are more prominent than *Śabdālaṅkāras* showing that the author had more admiration for the *Vaidarbhi* style than for the *Gaudi*. But the artificial figures of speech themselves occupy a place comparatively subordinate to realistic descriptions of nature. The work is thus one of first rate importance to Kannada Literature.

PART V.—INSCRIPTIONS.

1

CHITALDRUG DISTRICT.

HOLALKERE TALUK.

Nandana Hosur Copper Plate.

ಚತ್ರದುರ್ಗದ ಡಿಸ್ಟ್ರಿಕ್ಟ್‌ಕ್ಕೆ ಹೊಳಲಕೆರೆ ತಾಲ್ಲೂಕು ತಾಳ್ಜ್ಯದಹೋಬಳಿ ನಂದನ ಹೊನೂರಿನ ತಾಮ್ರಶಾಸನ.

ಅಖಿದು ಹೆಗೆಗಳು ಬರೆ ಸಹ. ಎಡಫಾಗದ್ವಾ ಗಣಪತಿಯ ಚಿತ್ರವಿದೆ.

ಒಂದನೇಯ ಪಳಗೆ (A)—

1. ಶ್ರೀ॥ ನಮಃನ್ಮಂಗ ಶರನ್ಮಂಬಿ ಚರ್ದ್ರಹಾಮರ ಚಾರವೆ | ಶ್ರುತೋಕ್ಷಾಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯಿ ಶಾಂಭವೇತ್ ||
2. ಶ್ರೀ ಸ್ವಾ ರಿ ಸ್ವಾರಾವಷ್ಟ್ವಿಪದ್ವ ? ಶ್ರೀತಿತ್ವಿವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಪರಮಭರ್ತರಕರ ವಿಜಯರಾಜ್ಯ
3. ಮಾಧರಾದ್ರಕಶತ್ತಾರಾಂಧರಂಸಲುಳ್ಳತ್ತಿರೆ ತತ್ವಾದ ಪದ್ಮೋತಜೀವಿ || ಅದೆಂತಿಂದೆಂಡೆ | ದಿಕ್ಷಿಯ ಸುರಿತಾಳನುಬಿ
4. ಸಂಕಥಾವಿನೀಂದದಿನ ರಾಜ್ಯಂಗೇಜುಳ್ಳತ್ತಿರೆ ಹುಂಡಿ ಹತ್ತನಾಯಕ ಬುಳ್ಳಿ ನಾಯಕರುಗಳಿಗೆ ವ್ರೋಡೆಗೆಂಟೆ ಸಿಡಿಗೆಂಟೆ
5. ಮೌದ್ರಿಯಾಗಿ ನೆಣಿಂಬ್ಬು ಗ್ರಾಮವಂ ಉಂಬಳಿಯಾಗಿ ಕೊಟ್ಟು ಸವ್ವತೇಜಮಾಂನ್ಯದಲ್ಲಿ ಕೂಡಿಸೋಂಡಿರುತ್ತರೆ ಆ ಹುಂಡಿ
6. ಹತ್ತನಾಯಕರ ಉದರದಲ್ಲಿ ಭುಂರೋದೇವಿಯೆಂಬ ಕುಮಾರತ ಜನಿಯಿಸಿದಳು ರತಿದೇಪಿಗೆ ಸಮಾನವಾದ ಲಾವಂಜ್ಯ ದಿಂದ
7. ಚೆಲುತ್ಪಿ ಕರ್ಜಾವಿದ್ಯುಪ್ರವೀಣೆಯಾಗಿ ವ್ರೋಪ್ತಿತ್ತರೆ ಈ ಶುದ್ಧಿಯಂ ದಿಕ್ಷಿಯ ಸುರಿತಾಳನ ಪ್ರದಾನರು ಕೇಳಿ ತಂಪೋಡೆ ಯಂಗೆ ಬಿಂದು
8. ವರಂಮಾಡಲನುಗೆಯಿದರೂ ದೇವರೂ ಹುಂಡಿ ಹತ್ತನಾಯಕರ ಮಗಳು ಮಹಾರಾಜಾಂಜ್ಯ [ದಿಂ] ರತಿಗೋಡೆ ದೋರೆಯಾಗಿ ಚೆಲುತ್ಪಿ ಕರ್ಜಾವಿದ್ಯು
9. ಪ್ರವೀಣೆಯಾಗಿ ವ್ರೋಪ್ತಿತ್ತದ್ವಾರ್ಥಕ್ಕು ಯೆಂದು ಪ್ರದಾನರು ಸುರಿತಾಳಂಗೆ ಬಿನ್ನಹೆಂದು ಮಾಡುತ್ತು ಮಹಾತಂತೋಽಂ ಬಿಷ್ಪು ಮತ್ತು ಒಂದಿಂದನ್ನು !!

II Plate (B)—

10. ಅತಿ ವಿಶೇಷಕಂದ ವೇಳೆಲೋವನೆ ಆ ಹುಂಡಿ ಹತ್ತನಾಯಕರು ತಂನ ಮಗಳ ಕೊಡೆನೆಂದು ಮೂರ್ಕ ತನವಂ ಮೂರು ದಲೂ | ಅತನರಮನೇಯಂ ಮುತ್ತಿ ಆ ಭೂರಾದೇವಿಯೆಂಬ ಕುಮಾರತಿಯ ಪಲ್ಲಕಿಯೋಜಿಗೆ ಇರಿಸಿ ಪಂನಂಗ
11. ವರಂ ಮುಚಕೋಂಡು ದಿಕ್ಷಿಯ ಸುರಿತಾನರ ಮನೆಗೆ ಕೊಂಡುಹೇಗೆ ಆ ಸುರಿತಾಳ ಮಹಾರಾಯರ ಮುಂದೆ ಪಲ್ಲ
12. ಕಿಯಂ ಮುಂದಿರಿಸ ಪಂನಂಗವಂ ತೆಗೆದು ತೋಜರಾಗಿ ಆ ಭೂರಾದೇವಿಯ ಲಾವಂಜ್ಯ ಸ್ವರೂಪಂ ಕಂಡು ಅತಿ ನಂ
13. ತೋಜಂದೊಬ್ಬು ಹರುತಂಗೆಜುದು ತಂನ ಪ್ರದಾನರುಗಳಿಗೆ ಉಪುಗೋಜೀಗೆಂ ಕರ್ಮಾರ ವಿಶಯವಂ ಕೊ
14. ಬ್ಬು ಮಂಸಿ ಕಳುಹಿದನದೆಂತೆಂಡೆಂಡೆ | ಪ್ರರೇಷಿತರಂ ದೇವ ಬಾರ್ಧಂಕ್ಕುರಂ ಕರಣಿ ಸುಮುತ್ತು ಸ್ವಾತ್ಮ
15. ಲಪ್ಪಂಗಳಂ ಕೇಳಿ ತಾನಾಳ್ಜದೇಶದ ಬಾನವಚೀರರಂ ಕರಣಿ ತಂನರಮನೇಯಂ ಶ್ರುಂಗಾರಪಂ ಮಾಡಿಸಿ ಕೇರಿಕೆ
16. ರಿಗೆ ಗುಡಿತೋರಣಂಗಳಂ ಕಟ್ಟಿಸಿ ಮಹಾ ಸಂಬುಮಂಗಳಂ ಮಾಡಿಸುತ್ತ ಪ್ರದಾನರಂ ಹುಂಡಿಕೆ
17. ತ್ತನಾಯಕರ ಬಳಿಗೆ ಹೋಗಿ ನಿಂಮ್ಮ ಮಗಳ ವಿವಾಹವಾಗುತ್ತದೆಯೆಂದು ಹೇಳಾಡುಯೆನೆ | ಈ ವಾತ್ಮ
18. ತ್ತನಾಯಕರ ಬಳಿಗೆ ಹೋಗಿ ನಿಂಮ್ಮ ಮಗಳ ವಿವಾಹವಾಗುತ್ತದೆಯೆಂದು ಹೇಳಾಡುಯೆನೆ | ಈ ವಾತ್ಮ

III A.

19. ಮಂ ಕೇಳಿ ತಂತ್ರೇಣಂಬಣ್ಣ ನೊಜೆಂದು ಮನೆಯ ಕುಂಟಂಗನಾಯಕರು ಸರ್ಕಲ ನಾಯಕರಂ ಕರೆಸಿ ಹಂ
20. ನೈರದು ಲಕ್ಷ್ಯ ಕಂಪೆಳದೊಳಗೆ ಹಂನೈರದು ಸಾವಿರ ಅವು ಕಿರಾರಿಗಳ ಕೈಯಲಗ ಬೀಸಿಕೆಂಡಳಿಗಳು ಸಹ
21. ವಾಗಿ ಚೀನಿ ಚೀನಾಂಬರ ಪಚ್ಚಾವಳಿ ವೋದರಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ದಿಕ್ಕಿ ಸುರಿತಾಳ ಮಹಾರಾಯರ ಮುಂದಿರಿಸಿ
22. ಶೈಲಪಚ್ಚು ನಿಂತಿದ್ದರೆನದಂತನೆ | ಆ ದಿಕ್ಕಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರು ದೇವಭೂಂಜ್ಞ ರಂ ಕರೆಸಿ ಫುಳಿಗೆ ವ
23. ಉಲನಿಕಿಸಿ ಸುಮುತ್ತ ನಷ್ಟಕ್ಕೆ ಲಫ್ಫುಂಗೆಳ್ಳಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತಂನ ಕುಮಾರತ ಬ್ರೈರೋದೇವಿಯಂ
24. ದಿಕ್ಕಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರಿಗೆ ನಾಲಿವಾಹನ ಶಕ ವರುಷ ಗಳಿಂಜನೆಯ ಪ್ರಭವ ಸಂಘರಿದ ಕಾತ್ತಿಕ ಶುದ್ಧಿ
25. ಇ ಗುರುವರೆದಲೂ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ದಾರೆಯಂನೆಂದು ಮುತ್ತನ ಸೇನೆಯನಿಕ ಹರೆಸಿ ಬಳಾವಲ ಭಂಗಾರಂಗ
26. ಇಂ ಕೂಟು ಅನಂತ ಸಂಭ್ರಮಗಳಿಂದ ಅಳತ್ತನ್ನು ಬಾಗಿನಂಗಳಾನಕುತ್ತರೆ ಆ ಸುರಿತಾಳ ಮಹಾರಾಯರು ತಂನ ನಿಂ
27. ಹಾನನದಲ್ಲಿ ಕುಳಿದ್ದ ತಾನಾಳ್ಜಿಶದ ಖಾನಪಚಿರರು ಹುಂಡಿಹೆತ್ತನಾಯಕರೆಂಳಿಗಾಡ ನೊಜೆಂದು ಮನೆಯ ಕುಂಟಂಗನಿಗೆ ನಾಯಕರಂ
28. ಕರನಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರಂ ಕರದು ನಿಂಮು ಹಿರಿಯತನದ ತೇಜದ ಕವ್ಯರವೀಳಿಯವ ವೋದರೆ ಕೊಟ್ಟು ಕಡುಕು ಕೆಂತಮಾ

III B.

29. ಲೆಯಂ ಕೊಟ್ಟು ಕೆಲ್ಲಿಗಾರಮಂಗಳಿಂ ಕೊಟ್ಟು ಮತ್ತೆ ಆ ಕುಂಟಂಗನಾಯಕರುಗಳಂ ಕರದು ಉಡುಗೊಳಿಂಬೆಗಳಂ ಕೊಟ್ಟು ಕೆಳುವಲು ಆ ಹುಂ
30. ಒಹಕೆತ್ತನಾಯಕರು ಸರ್ಕಲ ನಾಯಕರಂ ಕೂಡಿಕೊಂಡು ಸಿದೆಗೆಂಬೆಗೆ ಬಂದು ಸುಖಿಂದಿರುತ್ತರೆ | ವ್ಯೋಂದೆರಡು ಘರಭದ ವೇರ್ಲೆ ಆ ಫ್ರೈರ್ಲೆ
31. ದೇವಿಯ ಉದರದಲ ವೈಷ್ಣವಿಕುಮಾರ ಹುಟ್ಟರಾ ಸುರಿತಾಳ ಮಹಾರಾಯರು ಅತಿ ಸಂಭ್ರಮವಂ ಮಾಡಿಸುವದಂ ಹುಂಡಿಹೆತ್ತನಾಯಕರು
32. ಕೇಳಿ ನಂತರ್ಮೇಣಂಬಣ್ಣ ನುವಂಸ್ಯಾದಲ್ಲಿ ತೆಂಟ್ಲಿಲಂಮಾಡಿಸಿ ಮುತ್ತಮಾಳಿಕ ಪ್ರಜ್ವಲ್ಯಾಯರ್ ಪ್ರಕೃರಾಗಾದಿ ಗಳಂ ತ್ತಿಸಿ ದೆಳ್ಳಿಯಲ ಗನ ನೇಣಿಂಬಾಡಿ
33. ಏ ಚೀನಿಚೀನಾಂಭರಗಳಂ ಭಂಗಾರಂಗಳಂ ಅರ್ಕದುಸಾವಿರಾಂಗಳುಗಳು ಸಹವಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತಂಪು ಕುಂಟಂಗನಾಯಕರು
34. ಗಳು ಸಹವಾಗಿ ದಿಳಿಯ ಸುರಿತಾಳಮಹಾರಾಯರಿಗೆ ಮುಜ್ಜಯನಿಕ ಅಳತ್ತ ಬಾಗಿನಂಗಳಾಗಿರಿರಾ ಸುರಿತಾಳ ಮಹಾರಾಯ
35. ರು ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಕರನಿ ಹಿರಿಯತನದ ತೇಜದ ಕವ್ಯರವೀಳಿಯವರ ಕೊಟ್ಟು ಉಡುಗೊಳಿಯಂ ಕೊಟ್ಟು ಮತ್ತೆ ನೊಜೆಂಬಾಂ
36. ದುಪುನೆಯ ಕುಂಟಂಗನಾಯಕರಂ ಕರದು ಉಡುಗೊಳಿಯಂ ಕೊಟ್ಟು ಕೆಳುವರಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಿದೆಗೆಂಬೆಗೆ ಬಂದು
37. ಸುಖಿಂದಿರುತ್ತರೆ | ವ್ಯೋಂದಾನೆಂದು ದಿನದಲ್ಲಿ ಆ ದಿಳಿಯ ಸುರಿತಾಳಮಹಾರಾಯರಿಗೆ ಕಪ್ಪಡಿಂದ ಪ್ರದಾನ ರುಗಳು ದೇವರು ಹುಂಡಿಹೆತ್ತ
38. ನಾಯಕರ ಅರಮನೆಯಲ ಇಹಂತಾವನ್ನ ನಂಮು ಭಂಡಾರದಲ್ಲಿ ಇಲ್ಲ ಅತನ ಕಂಪಳದೊಳಗಿಹಂತಾ ಅಳಗಳು ನಂಮು ಕಿರಾ
39. ರದಲ ಇಲ ಯುಂದುಂ ಕಮ್ಮಡಲಿ ಬಿಂಬಿಸಿ ಮಾಡಲು ಆ ಸುರಿತಾಳ ಹುಂಡಿಹೆತ್ತನಾಯಕರ ಹಿಡಿದ್ದೇನೆಂದು ಯಿನ ರಾಗಿ ಇ

40. ಶುಫಿದುಂ ಬ್ಯಾರೋಡ್‌ವಿ ಕೇಳಿ ಕಾಗಿವರಂ ಬರದು ತಂಮ ತಂಡ ಬಳಿಗೆ ಕರ್ಜುವಲಾಗಿ ಆ ಕಾಗಿಷ್ವ ವ್ಯೋದಿಸಿಕೊಂಡು ಹುಂಡಿಕೆತ್ತನಾಯಿಕರು

IV A.

41. ಚಿಂತಾಕಾಂತನಾಗಿ ಸರ್ಕಲನಾಯಕರಂ ಕರಸಿ ಯೈಚೆನೆಯಂಮಾಡಿ ಗೂಡೆರು ತರಳಬೇಕೆಂದೆನೆ ಹುಂಡಿಕೆತ್ತನಾಯ ಕರ ವೈಜ್ಯಮಟ್ಟಿದರು ಬುಳಿನಾ
42. ಯಕರು ಕತ್ತಲೆನಾಯಕರು ಶಂಕಣನಾಯಕರು ನಿಂಗಣನಾಯಕರು ಅನ್ಯಷ್ಟ ನಾಯಕರು ದೇವಪ್ರಾನಾಯಕರು ಧ್ವನಿಯೊಂದು
43. ಇತಿಹಾಸ ಕುಲಕೆ ಪದಸ್ತರು ನೂಜಿಂದು ಮನೆಯ ಕುಂಡಳಿಗೊಂದಾಯಕರ ಹೆನರೆಂತೆನೆ ಉಲವಿಮುಖನಾಯಕರು ಬಸಲಿಯೋರಪೆಂಡಾ ? ನಾಯಕರು
44. ಅವಿನೋರಮರೆನಾಯಕರು ಅರ್ಜಿನೋರಕಾಟನಾಯಕರು ಹುಂಡಿ ಕೆಂಪೆನಾಯಕರು ಒಟ್ಟಿದಲೆಯ ಬಾಲನಾಯ ಕರು ಗಾಳಿಯೋರ ದೂಳಿನಾಯಕರು
45. ಚೆಳೆಯತಿಂಬೆನಾಯಕರು ಕಟಾರಿಬೆಂಂಪೆನಾಯಕರು ಸೂರೆ ನೋರ ಲಂಗೇನಾಯಕರು ಯಂವ್ಯೇರಹ್ಯಾ ವೀರನಾಯಕರು ಕೂಜವಳಿ ಹೇದೇನಾಯಕರು ಸಣಿನೋರ
46. ಚಿಕೆನಾಯಕರು ಹುಲಿಯೋರ ಗಿರಿಯಣನಾಯಕರು ತಂಡದೋರ ದೊಡನಾಯಕರು ಭಂಡಾರದಕೆಗ್ಗಿಯೋರ ಸಿದ್ದೇನಾಯಕರು ಸುತ್ತಗಳ್ಯಾವ ಹರಿಗೆನಾ
47. ಯಕರು ದಾಸಿಯೋರ ಧ್ವನಿನಾಯಕರು ಗಢದೋರ ಚಿಕೆನಾಯಕರು ತಳವಾಜ ಮಾದಿನಾಯಕರು ಅಧಿಕಾರಿ ತಿಪ್ಪನಾಯಕರು ಯೆರೆಯೋರಮರೆ
48. ನಾಯಕರು ಪುಣಿಯೋರ ಕತ್ತಲೆನಾಯಕರು ಕಂಡನೋರ ಚಿಕೆನಾಯಕರು ಬಾಕವಳಿಯ ತಿಂಪುನಾಯಕರು ಅರಸನೋರ ಹೇದೆನಾಯಕರು ಒರ
49. ಗೆಚು ಮುತ್ತನಾಯಕರು ಕಾಗೆಯ ದೇವನಾಯಕರು ಬಲ್ಲೇನಕಳಿಯ ಚೆಣಿಕೇನಾಯಕರು ಇಂತಿವರು ದಂಡಿಗೆ ಪದಸ್ತನಾಯಕರು ಕರಣಕ
50. ಕಿರಣ ಕೂಡಿಂದ ಬಾಂಕ್ವೆರ್ಗೌರ್ಯ ನಾಲುಕುನಾವಿರ ಮುತ್ತಿನ ಧ್ವನಿನಾಯಕರ ಕೂಡೆ ಬಂದ ಗೂಡೆಯ ಅಜ್ಞಾನಾವಿರ ಹಳಿಕಾಜ
51. ರ ಮಾಳಿನಾಯಕ ಕಂಡೆಂದ ಗೂಡೆಯ ಅಜ್ಞಾನಾವಿರ ಯಸರೋರ ತಿಪ್ಪೇನಾಯಕರ ಕೂಡೆ ಬಂದ ಗೂಡೆಯ ಅಜ್ಞಾನಾವಿರ

IV B.

52. ಪಾಲುಮುಲೆಸೆಟಿಪಟ್ಟಿನಾಮಿಗಳು ಮೊದಲಾಗಿ ಯೇಳುನಾವಿರ ಗೂಡೆಯ ಪಂಚಾಳದವರ ಗೂಡೆಯ ಅಜ್ಞಾನಾವಿರ ಕೆಲಸಿಮುಡಿಪಾಳರಗೂ
53. ಇಯ ಯೆರದುನಾವಿರ ನೂಜಿಂದುಕುಲ ವದಿನೆಂಟಿಜಾತಿ ಸಹವಾಗಿ ವೈಂಭಾತ್ಪಳ್ಳಿ ನಾವಿರದೇಳು ನೂಕು ದಂಡಿಗೆ ಯೇಳುನಾವಿರದ
54. ಇನ್ನುಕುಸತೆಗೆ ಹಂನೆರಳುಲಕ್ಷ ಕಂಪೆಳ ಯೇಳುನಾವಿರದೇಳುನೂಕು ಬಂಡಿಯನಳವಡಿಸಿ ನಾಲ್ಕುತ್ತಬಾಡ ಬ್ಯಾರ ದೇವರು ಮಹಡೇವತೆಯ ಧಂಡಿ
55. ಯಮೇರೆ ಬಿಜಯಂಗೆಯಿಸಿ ಮುಧಾಚೀಯ ರಾಮಚೀಯರಂ ಪೂಜೆಗೆ ಕಟ್ಟುಮಾಡಿ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ಹಂನೆ ರಡು ಕಂಬಿಗ್ಗಿಗಡಗ
56. ಮಕ್ಕಳಿಂಡಿ ? ಅವಿನಜ್ಞಾನಿಲಾಕ್ಷಗಳೆಯವರಂತಹಲಸಿಕೊಂಡುಬಿಂಬಿ ಬಿಡೆಬಿರಲಾಗಿ ಮಂಡಂಗದಿಯ ಸೂರೆ ನಾಯ[ಕ] ತಾಗ
57. ರಾಗಿ ಮುಕ್ಕಿಯಲಿಂದು ತರೆಯಿಕೊಂಡು ಅಗಳೊಳಗೆ ಬಿಸುಷು ಕಟಕವಸಿಷುದು ಕಲ್ಪಿಣಿ ಸೂಜಿಗೊಂಡು ಹಡಿಕೊಂಡಿ

58. ಹಳೆ ಹಿರಯೂರು ವೋದರಾಗಿ ಗೂಡೆಯವಂ ಕಡಲನಕೊಂಡು ಬರರಾಗಿ ಈ ಶಾಂತಿಯ ಒಳಿಯು ಸುರಿತಾಳ ಮಹಿಳೆಯರು ಕೇ
59. ಈ ಯೇಳುನೂಕ ಯೆಪ್ಪುತ್ತು ಖಾನರಿಗೆ ಮುಲೊಖಾನಮುಕ್ಕೊಡಿ ? ತೆಲಧೀಳಿವೆ ಕೊಟ್ಟುಕಳುವು ಬಿಟ್ಟಿಬಿಡೆ ಬರುವ ದಾಳಿಯ ಬರ
60. ಪಕೇಳಿ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ಹೆಡ್ಡುಉಯೆ ಹಾದು ದುಮಾನವಂಕೊಳ್ಳಿ ಯೇಳುನಾವಿರದೇಳುನೂಕು ಬಂಡಿಯು ಬಿಯಲ ಕೊಡಿಯೂ
61. ಗಿಬಿಷಿನಲಗೆತುಗೋಧುವನನದಿ ? ಹೋಗಬಿಡುತ್ತ ಕೂಗೆ ಹುಂಡಿ ಕೆತ್ತನಾಯಕರು ಯೇಳುನೂಕಿಯೆಪಕ್ಕಮೂವರ ಮುಖೀಯಲ್ಲಿ
62. ದು ತರೆಯುಹೊಳ್ಳಬು ಹೆಡ್ಡುಉಯೆ ಕೂಡಿದಂಚೂಗಾಳೆಯು ಹಿಡಿಸಿ ಬಿಟ್ಟುಪಿಡಿದೆ ಹಂಹಿಗೆ ಬಂದು ಬಿಟ್ಟಿಧು ಮಾನವ ಹೊಳ್ಳಿಸಿ ತುಂ
63. ಗಭದ್ದೆಯಲಿ ಬರೆಯುವಂ ತೊರೆದು ಸಕಲನಾಯಕರು ಸಹಿತಾಗಿ

Plate V (A)—

64. ಹುಂಡಿಕೆತ್ತನಾಯಕರು ನ್ನಾನವಂಮಾಡಿ ದೇವಬ್ರಾಹ್ಮಣ ಕರನಿ ಸರ್ವದಾನಂಗಳಿಂ ಮಾಡಿ ಮತ್ತೆ ಬಿಟ್ಟಿಬಿಡೆ ಬಂದು ಹಂಡಿಗಾಡಿಸಿಮತರಕಲದುಗ್ಗೆ
65. ಹೊಳ್ಳಲಕೆಸೆಯೋಳಗಾಗಿ ಗೂಡೆಯವಂ ಬಿಂಬಿ ಗುಂಟುನಾರಲ ದುಷಣವಂ ಹೊಳ್ಳಿ ಸಕಲನಾಯಕರ ಗೂಡೆಯವರ ಬಿಡಿಸಿ ಅವಿನಗೇಂಡ
66. ಕಬ್ಬಿಸಿ ಸಕಲಗೈಂದೆಯಾಂ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ನುಖದಿಂದಿರುತ್ತರೆ ವೃಜಿಗಿಡಕಕೆಯು ಕಂಬವ ಮಂಡಿಕೆತ್ತನಾಯಕರು ತ
67. ರಿಸಿ ತಂನರಮನೆಯೋಳಗೆ ನಡಿಸಿ ವೋನರಂ ಕಡೆಯಲಾಆಕಂಬಿ ಚಿಗುತ್ತಪರ್ವತವಾಗಿ ಮಹಾದೇವತೆ ಆ ಕಂಬದಲ ಪ್ರಸಂಗಾ
68. ದೇಶ ನಾಲ್ಕುತ್ತಬಾಡದ ಭೈರವ ಹೊಳ್ಳಲಕೆಸೆಯಲಿ ಪ್ರಸಂಗವಾದನು ಸೋಂಡೆಕೊಳಗೊಡಮನಹಾಳಿಂಸಿಗೆ ಹಳೆದಲ ಸುರಭಿಗಳ
69. ದು ಹಾಲುಗೂಡಿ ದೇವತಾರ್ಥಕರೆಯಂ ಮಾಡಿ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರಿಗೆ ಅವುತ್ತಳವಂ ಮಾಡಿ ಉಡುಗೊಱ್ಳೆ ಉಫುಗೋಳಾ
70. ಗಿ ತಂತೋಽದಲ ಇರಲಾಗಿ ಚಿಮುತರಕ್ಕಾಮಿಗ್ಗೆ ವನಾಳ್ಜ್ಞ ನಾರಸಿಂಹಾಪಾಲಕುಮಾರ ಮುಲಪ್ಪೆಂಡೆಯರು ತಂಮ ಪ್ರಥಾನರಂ ಹುಂಡಿ
71. ಹೆತ್ತನಾಯಕರ ಬಳಿಗೆ ಕಳುವಲಾಗಿ ಆ ನಿರೂಪವ ತೆಸೆಕೊಂಡು ಆ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರ ಕೂಡಿ ಕೊಂಡು ನಾರ
72. ಸಿಂಹ್ಯಾಘಿವಾಲ ಕುಮಾರ ಮಲ್ಲಪ್ಪೆಂಡೆಯರ ವಾದದ ಬಳಿಗೆ ಹೋಗಿ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ನಾರಸಿಂಹ್ಯಾ ಘಿವಾಲನ
73. ವಾದಕೆ ಮುತುಮಾಳೆಕವ ಕಾಣಕವ ಕಾಳೆಕೆಮಾಡಿ ಶವಾಂಗವೆರನಿ ಪೂಡಪಟು ನಿಂದಿರಲಾಗಿ ನೀವಿದೇನು ಕಾರಣಗ್ಗೆ
- 73a. ಈಯು ಬಂದಿರಿಯೆಂದು ಚೆನಗೇಳಿರುವಣಿ

Plate V (B)

74. ದೇವರೂ ಒಳಿಯು ಸುರಿತಾಳ ಮಹಾರಾಯರು ನಂಮ ಅತ್ಯಂತತೇಜಿದಲ ಕೂಡಿಕೊಂಡಿಕೊಂಡಿದುಗ್ಗೆ ನಂಮ ಕುಮಾರತಿಯುಳಕೋಳ
75. ಲತೆಂಕೊಂಡು ನಂಮ್ಮ ಹಿಡಿದು ದಂಡವ ಕೂಂಜೇವೆಂದೆನಲಾಗಿ ಗೂಡೆಯಂದೆವೆಂದನೆ ಈ ಬಿಂನಹವಂ ಕೇಳಿ ನಾರಸಿಂಹ್ಯಾಘ್ರಾ

76. ಪಾಲ ಮಹಾತಂತ್ರೋಽಂಮಾಡಿ ಹುಂಡಿಹತ್ತನಾಯಕಿಗೆ ವೀಳೆಯವಂ ಕೊಟು ಉಡುಗೈಸುಬೆಯಂ ಕೊಟು ಕಳುವ
ರಾಗಿ ಕುಂಟನೂರಿಗೆ ಬಂ
77. ದು ನುಬದಿಂದಿರುತ್ತಿರೆ || ಹೆಣ್ಣನಾಡ ಹಳೆಯಬೀಡ ವಿಷ್ಣು ಬಿಳ್ಳಾ ಇನ ಕುಮಾರ ವೀರಬಿಂಬಾ ಶರಾಯಾನ ಕ್ರಿತಿ
ಪ್ರತಾಪವೆಂತೆಂದೆ
78. ಜೋಳ ಕಳಿಂಗ ಬಿಳ್ಳಾ ರ ತುರುಷ್ಯ ವರಾಳ ವರಾಳ ವಂಗ ನೇಪಾಳ ಕುರುಪ್ರಪಾಂದ್ರ ಖನಬಿಳ್ಳಾ ರ ಕೆಂಕಣ
ಗಂಗ ಕೆಂಕ ಪಾಂಚಾಳ ಸು
79. ಪಾರಿಯಾತ್ರ ಮರುಹಾಣಸ್ವಿಪಾಳ ಕುಳಂನುರುಳ್ಳ ಬಿಳ್ಳಾ ಇನ ವಿಕ್ರಮಪಯೋರುಹಮುಂ ಮಜ್ಜಗೆಂಡು ಬದು
ವರು || ಅ ನೃಪತ್ನಿಫಾರಂ
80. ಗನೆ ರೂಪಾನುನೆ ಸರೋಜನೇತ್ರ ಪತಿಹತ ವಿಳಸಿಬಾನೆ ಪರಪದ್ಯ ಲದೇವಿ ಜಗಂನಾತ್ತ ಹೆಂಂಗೆಪಿಗೆ ಅರುಂದತಿ
ಯೆಂದಂ || ಜಲಜಾಕ್ಷನರಸಿ ಸಿರಿ
81. ಯಂಕೆಲಿಯ ಪಾಳೋಮಿಯಂ ಏರಿಂಚೆನನತಿಯಂ ಗೆಲೆವದು ಗುಣಗಣಂ ಪದ್ಯ ಲದೇವಿಯೋಳಲ್ಲದುಳಿದರೋಳು ಸಮು
ನಿಕುಪ್ಯೆ ||
82. ಅದಂತನಯಂ ಪದ್ಯ ಲಮಾದೇವಿಗಮುದಿತಕೀತಿ ಬಿಳ್ಳಾ ಶಗಂ ಶ್ರೀದ್ವೈತಯಾಧ್ಯಂಶಾಜ್ಞಾ ಧಿತ್ಯಂ ನಾರಸಿಂಹ್ಯಾಪ
ಕುಳತಿಳಕಂ || ಹನತ್ತೇ
83. ಜಪ್ತಭೇ ಧಿತ್ತುಪಾಂತರಮನಾದಂಪಬ್ಜಿ ಪ್ರದೇಶಿಲಿಸಿತ್ತೇನೆ ಸಿಜಾಕ್ರಿತಮಾತ್ರ ಸಂಸ್ತಿ ತಮೇನಲ್ಪಿಶ್ವಾವಸೀಮಂಡಳಂಬಿ
ನಯ ಶ್ರೀರಮಣಧರಾ

Plate I (B)—

84. ತಳಮನೇಕ ಚತ್ರನುಭಾಯೆಯೆಂದೆನಸುಂವಾಳಿಸುವಂ ನ್ಯಾಸಿಂಹ್ಯ ಕುಪದಂ ಲೋಕ್ಯೇಕ ಕಲ್ಪದ್ರಮುಮುಂ || ಮತ್ತಂತೆಂ
ದೊಡೆ || ಹುಂಡಿಹತನಾಯಕರು ಬಂದ ವಾರ್ತೆಗೆ
85. ನಾರಸಿಂಹ್ಯ ಭೂಪಾಲ ಬಿಳಾಳರಾಯನ ಬಳಿಗೆ ಬಿಂಪವತ್ತುಳಿಯ ಕಳಪಲು ಅದಂ ನೋಡಿಕೊಂಡು ಕಂತೋಽಂ
ಬಿಳ್ಳಾ ಆ ಹುಂಡಿಹತನಾಯಕರ ಕರತಹುದೆಂ
86. ದು ತಂಪ ಪ್ರದಾನರ ಕಳುಪಲಾಗಿ ಆ ನಾರಸಿಂಹ್ಯ ಭೂಪಾಲ ಹುಂಡಿಹತ್ತನಾಯಕರು ನೂಜೀಂಡು ಮನೆಯು
ಕುಂಚಚಿಗನಾಯಕರು ಸಕಲನಾಯಕರು ನಷ್ಟವಾಗಿ
87. ಹೋಗಿ ಬಿಳ್ಳಾ ಶರಾಂಗ ಕಾಳಸಲಾಗಿ ಆ ಹುಂಡಿಹತ್ತನಾಯಕರು ಮುತುಮಾಣಿಕ ವಚ್ಚೆಷ್ಟುದುಯ್ಯ್ಯಾ ಚಿಂನದ
ಹೂಪು ಢೇಳಿಯು ಹೂಪುಂ ಪಾದದ ಮೇಲರಿಸಿ ಶಭಾಂ
88. ಗವೇಚಿಗಿ ಕ್ಷಮುಗಿದು ನಿಂದಿರೆ ಹುಳಿಯಿಂ ಮಾರಣಗಳಿಡನ ಕರಸಿ ನಿಂಮ ಕುಂಚಚಿಗನಾಯಕರು ಬಂದಿದಾರು
ಯೆಂದು ಬಿಳಾಳರಾಯ ಬೆಸಗೆಡೆ ದವರು [ದೇವರು]
89. ನೂಜೀಂಡುಮನನೆಯು ಕುಂಚಚಿಗನಾಯಕರಿಗೆ ಹುಂಡಿಹತ್ತನಾಯಕರು ಹಿರಿಯ ಮನೆದವರು ಹುಂಡಿಹತ್ತನಾಯಕ
ರಿಗೆ ಪೊದಲತೇಜದ ವೀಳೆಯಸಲು
90. ಉದು ಹೆಂಬುತ್ತಹಿದರೆ ಗಂಡುತ್ತಿದರೆ ಅಣೆಯಾನತಿತರು ಯನರಾಗಿ ಬಿಳಾಳರಾಯರು ಹುಂಡಿಹತ್ತನಾಯಕ
ರಿಗೆ ಹುಳಿಯಿಂ ಪಾರಣಗಳಿಡಗೆ ಯೆಡ
91. ಗಳ ಬಿಳಾಳ ವೀಳೆಯವ ಕೊಟು ಉ[ದು]ಗೈಸುಬೆಯ ಕೊಟು ವ್ರೋಡಗೆಂಡ ಸಿಡಿಗೆಜೆ ಮಲ್ಲ ಗಡಿಯಂತ ಭೀಮು
ಗಡಿಗೆ ಜಿಜಾರ ಕದನಂತ ಮಲ್ಲ ಕದನ ಪ್ರತಿಂದ ತುರುಕದ್ದ
92. ವಿಫಾಡಂ ಯೆಪ್ಪತ್ತೇಳುಖಾನರಗಂಡ ಕಟುವರೆಹಗ್ಗೆ ಕೆಲುವರೆಕ್ಕೇಲು ಅಣೆಯಾಷ್ಟ ಹುಂಡನೋರದು ಇವಗ್ಗೇಕೇಜ್ಜ
ಬಿರಿದು ಯೆಂದು ಬೆಸಗೊಂಬ ಪ್ಪೇರಿ ಕುಂಚಚಿಗನೆ ಗಂಬಲಗಾಳ ಮುಕಂಜ ಚೆ
93. ಉತ್ತರ ಹರತಾಳಗ್ಗು ಬಿಳಾಳಸಮುದ್ರ ದೂಳಿ ಹಳಿಗೆಂದಿ ಹಳಿಕಾಲುಮರ ಬೆನಕಲ್ಲು ದೇವಪುರ ನರಸಿಪುರ
ದೊಡಗಿ ತಳಿಗೆ ಕಲುಗೊಳಿಹಿಟ್ಟಿ ದುಗ್ಗಾವರ ತಾಳೆಯಮದೇರು ಮಲ್ಲಿಸಿಂ
94. ಗನಹಳಿ ಯೆಂಪಮಗನೂರು ಗಿಲಕನಹಳಿ ನಂದನಹಳಿಸಣಾರು ಕಲದೇವನಹಳಿ ವುಗುರೆಕಚೆ ನಾಕ್ರೇಕೆಂಬೆಳಗಾಗಿ
ಯೆತ್ತುತ್ತುಬು ಭಂಡಿಕೊಂಡರೆ ಸುಂಕವಿಲ ಮದುವೆಯಾದಲಿ ಹಂದರಗಾಳ

95. ಈ ವಿಹೀನ ಇಂತೆ ತೇಜ ಕಾಲವಾಕ್ಸನ ಈ ಪರುಪು ರಾಷ್ಟ್ರಾನೆಯ ಅಂಗಿರನ ಸಂಘರಧ ಹೈಶಾಖ ಶಾದ ಇ ಸೋಮ
ವಾರದಲ್ಲ ಹುಂಡಿಹೆತ್ತನಾಯಕರಿಗೆ ಬಳಾಳರಾಯರು ಕೊಂಡ ತೇಜದ ಶಾಸನ ಇ
96. ತೇಜವೆ ಪಾಲನಿದವರಿಗೆ ಶ್ರೀ ಪರಮಾತ್ಮದ ತಪಸಿನ ವಾರಣಾಸಿಯ ಮರಣದ ಕೇತಾರದಲ್ಲ ಶ್ರೀಧರವಕೊಂಡೆ ಪುಂಜ್ಯ
ವಹುದು ತಹಿ ಈ ತೇಜವ ತಹಿ ನುಡಿದರೆ ವಾರಣಾಸಿ

ಮೇಲಿನ ಪದ್ಧತಿಗಳು ಎಡಕ್ಕೆ.

97. ಯೋಜು ಕವಿ	104. ಕೆ ಹೊಹರು
98. ಯ ಪ್ರಯಾಗ	105. ಮಂಗಳ ಮ
99. ಯೋಜು ಭಾರ್ತಾ	106. ಹಾ ಶ್ರೀ ಶ್ರೀ
100. ಹೃಷಿ ಶ್ರೀ ಪರಮ	107. ಶ್ರೀ ಬಳಾಳ
101. ತದೋಜು ತ	108. ರಾಯರ ವೋಪ
102. ಜಸಿಯ ಕೊಂ	109. ಶ್ರೀ ವಿರಜಾಕ್ಷ
103. ದ ಪಾಪ	

Note.

This long inscription purports to give the history of the Vokkaliga community in Mysore, known as the Kuñchatigas in the time of the Hoysala King Ballala Rāya. It is dated in Š 1232 but the characters are, however, of modern times as also the language.

Its purport may be stated as follows:—

During the reign of the Sultan of Dilli, Hunḍi Hetta Nāyak and Bulli Nāyak were given 108 villages including Vodegere and Sidigere as *umbali* and full powers and rights over these villages were also conferred on them.

A daughter was born to Hunḍi Hetta Nāyak and as she grew to be very fair and accomplished, the Sultan who learnt of the same sent messengers to the Nāyak to give his daughter in marriage to him. But the Nāyak refused. Thereupon his house was invested by the Sultan's men and the girl was carried away in a closed palanquin to Dilli. The Sultan arranged a day for her marriage and invited not only his own officers but also sent word to Hunḍi Hetta Nāyak about the impending marriage. This time the Nāyak did not resist but went to Dilli after inviting all the 101 families of Kuñchatigas and accompanied by 12 thousand cattle. He also took with him clothes, etc., to be presented at the time of marriage.

An auspicious *lagna* was fixed by the astrologers and the Nāyak gave away his daughter on Thursday the 5th lunar day of the bright half of Kārtika in Š 1135 Prabhava. The Sultan, highly pleased, rewarded the Nāyak and the leaders of the 101 families of the Kuñchatigas with rich presents of ear-rings, necklaces and presented some villages also.

The Nāyak returned with his followers to Sidigere. A year or two later a son was born to the Nāyak's daughter Bairodēvi. Then the Nāyak was highly delighted and went to the Sultan and presented him with a golden cradle encrusted

with precious stones, and also with a thousand cows. The Sultan, too, honoured him duly and the Nâyak returned to Sidigere.

Some time later, certain officers of the Sultan reported to him that the treasure of the Nâyak and the cattle in his pens were unrivalled and such objects and animals were not found even in Dilli. The Sultan, excited by cupidity, ordered the seizure of the Nâyak. This information was sent in a letter by Bairôdêvi to her father and Hundi Hetta Nâyak felt very anxious and invited the chiefs of the Kuñchatîgas to a conference and decided on fleeing away *en masse* (*gûleya tera labekendene*). Then these leaders including his brother Bulî Nâyak, Kattale Nâyak, Šankaña Nâyak, Singaña Nâyak, Ânyappa Nâyak, Dêvappa Nâyak, Bhairô Nâyak, Kêtappa Nâyak, who were the heads of the families, and Ulavi Mude Nâyak, Basaliyôr Penđâ Nâyak, Âvinôra Malenâyak, Âlonôra Kâtenâyak, Hunde Kempe Nâyak, Bâlinâyak of Oredale, Dûlinâyak of Gâliyôr, Timmanâyak of Cheleya, Kañâri Bomme Nâyak, Lingénâyak of Sûrenôr, Vire Nâyak of Yammehatî, Pedenâyak of Koñavalî, Chikenâyak of Sañenôr, Giriyaña-nâyak of Huliyôr, Doðanâyak of Tañdadôr, Siddenâyak of Bañdarada Koggiyôr, Suttagatîvuva Harigenâyak, Bhairénâyak of Dâniyôr, Chike Nâyak of Gañhadôr, Tañlavâr (watchman ?) Mâdinâyak, Officer (adhikâri) Tippénâyak, Malenâyak of Eleyôr, Kattalenâyak of Puñajiyôr, Chikenâyak of Kanñenôr, Timmenâyak of Bâkavalî, Pedenâyak of Arasanôr, Muttinâyak of Orage, Dêve Nâyak of Kâge, Chauðe Nâyak of Ballênahallî, these heads of the militia, accompanied by 4,000 Brahmans who followed the accountant (karañaka) Chikarasa, 5,000 followers of Muppina Bhairenâyak, 5,000 followers of Halikâra Mâlinâyak, 6,000 followers of Yasalôra Tippenâyak, 7,000 persons including *sâlu-mûle-setî* (caravans of merchants ?), *paññâsasvâmis* (heads of merchants and towns), 5,000 *panchâlas* (goldsmiths, carpenters, etc.), 2,000 *kelasis* (barbers) and *madivalas* (washermen), comprising 101 families (*kula*) and 18 castes (*jâti*), all left with nine palanquins, 1,700 litters, 7,200 umbrellas, 12 lakhs of cattle and 7,700 carts. They carried the gods Bairadêvaru and Mahadêvate of 40 bâdas (villages) on carts and appointed Mudhajîya and Râmajiya to look after their worship. Five lakhs of cows moved with the party

As the Nâyak's followers moved on without stopping they were encountered by Sûrenâyak of Mañdogadi. But he was killed and his head was cut off and thrown in a ditch, and his troops were destroyed and his cattle carried off. The Nâyak and his followers next plundered Kalyân and went to Hañikoñahallî and Hiriyur. While they were proceeding further, the king of Dilli who had heard of the emigration of the Nâyak sent 770 khâns (generals) under Malokhân to intercept him and attack his army. These khâns soon went in pursuit of the Nâyak who knowing of this crossed the Heddore (lit : big river; used for the river Krishnâ and sometimes for the Tunga-bhadrâ) and ordering his war-drums to be sounded formed the 7,700 carts of his into a temporary fortress or stockade and attacked the 770 khâns and defeating their

troops and killing them had the *dharmaṅgāle* (blowing of trumpets to declare the cessation of hostilities) sounded. He next went to Hampi, once again had his drum (dummāna also called *rāmaḍōlu*) beaten, and washing his *bhalleya* (lance) in the river Tungabhadrā, bathed with all his followers in that river. He also made several gifts to gods and Brahmins.

The Nāyak proceeded once again on his march camping at Dāṇḍigāḍu, Chimatarakaldurga (Chitaldrug) and Hoḷalkere, had the drum beaten at Guṇṭanūr and halted with all the Nāyaks and cattle at the place.

While there, the Nāyak had a dry pole of *kakke* (Cassia fistula) brought into his royal residence and churned whey therewith. But the pole, however, sprouted and the goddess Mahadēvate appeared therefrom. The god Bhairava of forty *bāḍas* (villages) also appeared at Hoḷalkere town. The Nāyak got the milk of his cattle at Sondekoḷa, Godamanahāl and Jannige-hāla and offering worship to the gods with the milk, etc., feasted all his followers and rewarded them with presents of cloth.

In the meanwhile Mallappodeyar, son of Narasimhabhūpāla, King of Chitrakal (Chitaldrug), sent his agents to the Nāyak (Huṇḍi Hetta Nāyak) inviting him to his capital. Accordingly the Nāyak went there and represented to him that the great Sultan of Dilī married his daughter and planned the capture and punishment of his followers and that in order to escape from him he had emigrated with his whole party and come to the place. The king Narasimha, hearing this, honoured the Nāyak with the customary presents of *vileya* (betel) and *udugore* (cloths) and the Nāyak settled in peace at Guṇṭanūr.

We next have seven lines in praise of the king Vīra-ballāla, son of Vishṇuballāla of Haleyabid of Hoyasana-nād the meaning of which may be summarised as follows :—

The kings of Chōla, Kaṇṭinga, Barbara, Turushka, Varāṭa . . . Maruhāṭa all live by taking refuge in Ballāla's valour. His queen was Padmaladēvi equal to Arundhatī, Lakshmī, etc. Their son was Narasimha whose glory spread in all directions.

Coming to the main story we next learn that Narasimha, the prince, reported the arrival of Huṇḍi Hetta Nāyak to King Ballāla and at the invitation of that king Huṇḍi Hetta Nāyak with all the 101 families of Kuñchaṭīga Nāyaks and accompanied by Narasimha repaired to the court of king Ballāla and offering jewels and gold and silver flowers at the feet of the king prostrated before him and stood in his presence with hands folded. The king Ballālarāya sent for Māraṇagauḍa of Huliyār and asked him about the Kuñchaṭīga Nāyaks. Māraṇagauḍa reported to the king that Huṇḍi Hetta Nāyak was the chief of the 101 Kuñchaṭīga families and thus entitled to the first *vileya* (offering of betel-leaf on ceremonial occasions) and that he also had the right to dispose of disputes where the members of the

community broke the rules of caste. Then the king ordered the *vileya* of the left hand and right hand to Hunḍi Hetta Nāyak and Māraṇagauḍa and granted to the Nāyak a śāsana conferring certain rights on him on Monday, the 5th lunar day of the bright half of Vaiśākha in the year Āngirasa, 1232 of the Śalivāhana era.

The Nāyak had or was given the titles: lord of Vodegere, warrior of Siḍigere, Bhīma of boundary disputes, chief over boundaries, a hero in battle, terrible in war, destroyer of the Turuka army, punisher of 77 khāns, a rope to bind the enemies, a stick to kill enemies enemy to those who disputed his titles (?), a hook to the throats of hostile Kuñchatīgas. He was exempt from tank cess, cart-tax and *pandal* tax in marriages in Mukanṭa Chaṭatiya ?, Hartāl, Ballāḷasamudra, Dūlihallī, Gondihallī, Kālumara, Benakal, Dēvapura, Narasīpura, Doddagaṭṭa, Talige, Kalugūli Hatṭi, Duggavara, Tāleya, Madēru, Malli Singanahalli, Emmaganur, Gilikanhallī, Nandana Hosūr, Kaladēvanahalli, Mugulekaṭṭe and Nakikere.

The usual rewards or punishments to those who protect or destroy previous grants are next given. The signature of the king Ballāḷarāya as Śrī Virūpāksha concludes the grant.

General Remarks.

This copper-plate record is carved on five plates ($16'' \times 5''$), each of which has nearly ten lines of writing. The inscription begins on the front side of the first plate and is continued on the back of the second plate and on both sides of the remaining plates. As the record was not complete, it was continued on the back of the first plate. It purports to describe the marriage of the daughter of a chief of the Kuñchaṭīga Vokkaliga families with the Sultan of Delhi and the attack on the Kuñchaṭīgas under the orders of the Sultan due to jealousy and the consequent wholesale emigration of the 101 families of the Kuñchaṭīgas to Chitaldrug, Gunṭanur (a village in Chitaldrug Taluk), etc., and the protection given to them by the Hoysala king of Halebid named Ballāḷa and his son, Prince Narasimha. As the queen of this Ballāḷa is named Padmale and his son Narasimha, he is evidently Ballāḷa II (1173-1220). But the date given in line 97 *viz.*, Ś 1232 is too late for him. The marriage of the chief's daughter to the Sultan of Delhi is dated in Ś 1135 Prabhava. This date is too early for the Mussalman occupation of the Dekhan and the defeat of the Delhi troops near the river Kṛishṇā or Tungabhadrā (Heddore in line 60). Further the dates given *viz.*, Ś 1135 Prabhava and Ś 1232 Āngirasa are irregular for the cyclic year named Ś 1135 is Śrīmuka and the nearest Prabhava is Ś 1129. Similarly Ś 1232 is Sādhāraṇa and the nearest Āngirasa is Ś 1254. The interval between the dates given is 97 years and it is not easy to believe that Hunḍi Hetta Nāyaka lived 97 years after marrying his daughter. Further there is also visible in the plates a tampering with the figures of the dates given. Thus in Ś 1135, the second digit was at first 6, later changed to 2 and

finally altered to 1. In S' 1232, the second digit was changed from 7 to 1 and finally to 2, the third digit was changed from 7 to 3 and the fourth altered from 4 to 2.

The characters, too, of the plates do not appear to belong to the 13th century A.D., though there is a general attempt to imitate the Hoysala letters of the period. Thus *chā* in line 5 of V. B., *ko* in line 8 of V A, *ho* in line 2 of V A, *gi* in line 10 of V A, are all definitely modern; *dhi* in line 12 of III B, also *thā* in line 4 of I A, etc., are pierced at the bottom by a vertical line as in the modern Kannada characters. So also the use of the words *kāgaja* in line 12 of III B and *vivāhavādguttade* in line 9 of II B and *tetekonḍu* in line 8, V A appear to belong to modern times. The grant abounds in errors of spelling. Thus it seems to be spurious.

Of the places mentioned in the record Hiriyūr is the headquarter of the Taluk of that name in the Chitaldrug District, Mysore State; so also Holalkere; Günṭanūr, Sondekoḷa and Godāmanahāl are villages in the Chitaldrug Taluk. Vodagere and Sidigere are pointed out by some Kuñchatīgas to be the same as Voddagere and Sididoregal in Koraṭagere and Madhugiri Taluks. Some of the other villages seem to be also situated in the Chitaldrug and Tumkur Districts.

At the same time there is a tradition among the Kuñchatīgas that their ancestors lived near Delhi and that one of their chiefs fled from his country to escape the importunity of a Mussalman chief who wished to marry his beautiful daughter. Also Uṇḍe Yattarāya is ranked among the progenitors of this caste, as we find that on all ceremonial occasions *tāmbūla* is set apart in his name (see Kuñchiṭigas pp. 17-39 of the Mysore Tribes and Castes, Vol. IV, by Ananthakrishna Iyer). This tradition is found modified in the present copper plate. The date S' 1232 of the grant corresponds to A.D. 1310, though not the cyclic year, and at this time there were frequent invasions of the country by the Mussalman troops of Delhi and it is possible that one of the generals carried off a Kuñchatīga girl to Delhi. But beyond recording a possible variant of the tradition current among the Kuñchatīgas the grant is spurious and cannot be relied upon for any historical purpose.

2

HASSAN DISTRICT.

BELUR TALUK.

At Bēlūr, on broken stones in the lower pavement near the Vīra Nārāyaṇa shrine in the compound of the Kēśava temple. PLATE XXII.

Size 4' 2" × 2' 4".

Kannada language and characters.

ಬೇಲೂರು ವೀರನಾರಾಯಣ ವೇವನಾಥನದ ಮುಂದುಗಡೆ ಅಂಗಳಕ್ಕೆ ಹಾಸಿದ ಕಲ್ಲು ತುಂಡುಗಳ ಕೆಳಮೊಗದಲ್ಲಿ.
ಪ್ರಮಾಣ 4' 2" × 2' 4".

Iನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

1. ಈ ಸ್ವೇಶ ಸಮನ್ತ ಭುವನಾಶ್ರಯಂ ಶ್ರೀ ಷ್ವಾಂಭೂತಿ ಮಹಾರಾಜಾ
2. . . ಮೇಕ್ಕರ ಪರಮ ಭಾಷ್ಯಾರಕ ಯಾದವ ಕುಳಾಂಬರಮ್ಮೆ ಮಣಿ ನಷ್ಟಿ . . .
3. . . ಮಣಿ ಮರೆ ರಾಜರಾಜ ಮಲಪರೋಳ್ಳಂಡ ಗಂಡ ಬೇರುಂಡ
4. . . ದನ ಸಹಾಯ ಶಾರ ಶಸ್ವಾರ ಸಿದ್ಧಿಗಿರಿ ದುರ್ಗಾ ಮಲ್ಲ ಚಲ . . .
5. ನಿಶ್ಚಯ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಳ ವೀರ ಬಲಾಳ ದೇವರ

IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

6. . . ಒಟ್ಟಿಯರಾವುತನ ಮಹಿಮೆ ಯೆಂತೆಂದೊಡೆ || ಕಡಃಪಿಂದಾದ್ಯುಖ್ಯಾರ
7. . . ದೆ ಕಡಲ್ಲೇವುಯಂ . . . ಲೆ ಪೇರೆ ನಡವಾಗಳ್ಳ ವೀರಬಲಾಳನ ದೇಸದಿ
8. . . ಮಂನೆಂಕ ಬೀರಸ್ವರ್ಣಜೆವಂನ ಕೋಪದಿಂ ಭೋಳಂಕನೆ ಮನಣನಾತ್ಮೇಧ್ಯವಾ
9. . . ಗ್ರಾಡ ವಾಳ್ಕುತ್ತೇಭದೊಳ್ಳ ತಳ್ಳಿಯನನೆ ಭಂಜಿಷ್ಟಿಗ್ರಿಗಂಗಾಸ್ವರ್ಮಾನಂ ಆಳಾವಂ
10. . . ಉಸುಂಬಾಳೊಳ್ಳ ಸಂಕಮನ ಪಡೆಯನಾನೆಯ ಪಂಚೆಯಂ ಗೊಳಿ
11. ಉದಜಿದಂ ಕಾರ್ಣಿಗದೊಳ್ಳಾಯೆ ಮಾರಿಯಕ್ಕೆನ ತನಯಂ || ಕದನದೊ

IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

12. . . ಸುನುವ ಬಂಡದಿಂದ ಹೆಚ್ಚಿದ ನರೆನೊತ್ತರೊಳ್ಳು ಸಿದಿದಲ (?) . . .
13. . . ವಕರುಳುಪುರಮದುತಮಾ (?) . . .
14. . . ಉಗಳ್ಳೇ

Note.

This is a vîragal describing the exploits of a warrior named Bittiya-râvuta who fought for his master Viraballâladêva, the Hoysala king. The hero is said to have defeated troops of elephants while he himself sat on horseback. This is shown in the sculptures on the vîragal.

The battle is stated to have taken place between the Kalachurya king Sankama and the Hoysala king Ballâla. A son of Masaña, not named, is said to have been killed while seated on an elephant by Bittiya-râvuta (who is also called Bittiga in line 9).* The actual place of battle is not named but it is stated in line 7 that when the enemy came in rage to invade the coastal tracts (kadâl-sîme), Ballâla ordered his forces to fight against them. Masaña, referred to in this record is probably the same warrior as the Kadamba general who was defeated by Vishnuvardhana near Bankâpur (E. C. V. Belur 124) in 1133 A.D. See also M. A. R. 1910, P. 31.

* It is possible to interpret the passage as meaning that Bittiga was the son of Masaña and that he killed several warriors seated on elephants.



CHANNAKESAVA TEMPLE AT BELUR: VIRAGAL (No. 2—p. 99).

No date is given. But the mention of the name of Sankama who was one of the contending parties gives us a clue to the date. He was evidently the Kalachurya king of that name, who was the son of Bijala and who ruled from 1176 to 1181 A.D. Vira Ballala who fought against him was Ballala II, the Hoysala king, whose reign lasted from 1173 to 1220 A.D. There was constant fighting between the Hoysalas and Kalachuryas about this time, and the battle must have taken place between 1176 and 1181. Two other viragals (namely, Ep. Carn. VI, Mudgere 33 and the one noticed in M. A. R. 1915, page 53), also refer to this war and give its date as 1179 A.D.

Several letters at the beginning and end of each line in the record are lost and hence the meaning of some passages is not very clear.

3.

In the same town Bélûr, on the northern wall in the eastern entrance of the Chennakêśava Temple.

Size 1' — 9" × 1' — 2".

Kannada language and characters.

ಬೇಲೂರು ಚನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಸವರಂಗದ ಪ್ರಾವಚಾಗಿಲ ಒಳಗಡೆ ಬಾಗಿಲನ
ಉತ್ತರಕ್ಕೆ ಗೋಡೆಯ ಮೇಲೆ

ಪ್ರಮಾಣ 1' — 9" × 1' — 2'

1. ಶ್ರೀ ಸ್ವಾಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯಕ್ಷ ತತ ವರ್ಷ ಇಂಖಿನೆಯ ಪ್ರಾವಸಂವ
2. ತ್ವರದ ಪ್ರಾಣಿ ಉ ಬು | ಬೆಲುಹೂರ ಶ್ರೀ ಚೆಂನ್ನಕೇಶವ ದೇವರಿಗೆ
3. ಶ್ರೀ ಮನುಮಹಾಪ್ರಧಾನಂ ಶೈಲರಾಜ್ಯದಂಣಾಯಕರ
4. ಸೇನ ಚೋವ ಕಾಮಾವೇಯ ಮಗ ದೇವಜ್ಞನು ಉತ್ತರಾಯಣ ಸಂಕ್ರಾ
5. ಇದಲು ಅಧಿಕಾರೋಗಣಿಗೆ ಹೊಂಗೆ ಹಾಗ ಪ್ರೋಂದ ವಿ, ದಿ[ಇ]ಖಂ
6. ಬಿಂಜವೋಂನಾಗಿ ಮಹಾಜನಂಗಳಿಗೆ ನಡಸುವಂತಾಗಿ ಕೊಳ್ಳಿಗೆ ಅ
7. ದ್ವಾರ್ಕಫಸ್ತಾಯ ಶ್ರೀ || ಮಾಕಯ ಹೆಗ್ಗಡೆಯರ ಅಳಿಯಕಾಮಯ್ಯ . . .

Transliteration.

1. śri svasti śri jayābhuyudayaś cha Śakavarsha 1163 neya Plava-samva-
2. tsarada Pushya ba 7 Bu । Beluhūra Śri Chennakēśava-dēvarige
3. śrīmanu mahā-pradhānam Pôlālvadamññāyakara
4. Sēnabōva Kāmauveya maga Dēvanññanu uttarāyāṇa sankramā-
5. nādalu adhikārōgaṇege honge hāga vonda vridiyam
6. bijavomñāgi mahā-janamgalige naḍasuvantāgi kōṭṭa ga 2 [ā-chan-].
7. drārkka-sthāyi śri ॥ Mâkeya-heggadeyara aliya Kamayya.

Translation.

Be it well. May there be victory and prosperity. On Wednesday the 7th lunar day of the dark half of Pushya in the year Plava Ś 1163, Sēnabōva Dēvanñña,

son of Kâmauve and a subordinate (?) of the illustrious mahâpradhâna Pôlâlvadâñâyaka presented to the mahâjanas two gadyâñas as capital deposit in order that from the interest thereon at the rate of one *hâga* for a *hon* they might provide for extra feeding on the day of *uttarâyana sankramaña* as a service to the god Chennakêśava of Beluhûr. May this stand for as long as the sun and moon endure.

Kâmayya, son-in-law? (*aliya*) of Mâkeya-heggade.

Note.

This record is apparently of the reign of the Hoysala king Sômêśvara since though the king is not named in the grant, the date given which corresponds to Wednesday 25th December 1241 A.D. falls within his reign (1233-1254). Pôlâlvadâñâyaka was a minister under Narasimha II and built the famous Hariharêśvara temple at Harihar in the Chitaldrug District (see E. C. XI Davangere 25 of 1224 A.D.).

4.

In the same town Bêlûr, on a stone slab in the paved floor outside the western wall of the southern doorway of the Kêśava temple.

Size 3' × 2' — 2".

Kannada language and characters.

ಬೇಲೂರು ಚನ್ನ ಕೇಶವ ದೇವನಾಥನದ ದಕ್ಷಿಣ ಬಾಗಿಲ ಪಶ್ಚಿಮ ಗೋಡೆಯ ಹೊರಗಡೆ
ನೆಲಕ್ಕೆ ಹಾಸಿರುವ ಒಳಪಡ ಕಲ್ಲಿನಲ್ಲಿ.

ಹೂಸಗನ್ನಡಕ್ಕರ ಮತ್ತು ಭಾಷೆ

1. ಭಾವ ಸಂಪತ್ತರದ ಭಾದ್ರಪದ ಶಾದ್ವಿ ಇಲ್ಲಿ ಯಂಗುಳದ ಮಲ್ಲರಾಜನ ಮಗತಿ
2. ರುಮುಲಯನು ಕೇಶವ ದೇವರಿಗೆ ಹೇಡಿದ್ದು ಕೃತಾತ್ಮಕನಾದನು

Note.

This is an inscription engraved on the floor, under the orders of one Tirumalaya, son of Mallarâja of Ingula, to show that he visited and made obeisance to the god Kêśava (of Bêlûr) on the 11th lunar day of the bright half of Bhâdrapada in the year Bhâva.

5.

On another slab near the southern doorway of the Kêśava temple.

Size 2' — 6" × 1' — 4".

Telugu language and characters.

ಅದೇ ದಕ್ಷಿಣ ಬಾಗಿಲು ಮುಂದುಗೆ ಶ್ರೀ ಚಕ್ರದ ತಳಹದಿ ಮೇಲೆ ಹಾಸಿರುವ ಚಪ್ಪಡಿ ಕಲ್ಲಿನ್ನೇ.
ತಲುಗಕ್ಕರ ಮತ್ತು ಭಾಷೆ

1. ಪ್ರಸಿರಲ ನಾಗಯ ಚೆನಕನಿಕಿ ನಿತ್ಯ
2. ಮುಲು ಪದಿವೇಲು ವಂದನಲು

Note.

This, like the previous number, records the salutation of a devotee named Pranirala Nāgaya to the god Chennappa (Chennakēśava) in the Kēśava temple at Bēlūr.

6.

In the same temple on the 2nd set of steps leading from the east to the main temple from the platform.

Modern Kannada characters and language.

ಅದೇ ದೇವನಾಥನದಲ್ಲಿ ಕೇಶವ ದೇವರ ಗುಡಿಯ ಮುಂದೆ ಪ್ರಾರ್ಥಿಕ್ಕಿನ ಸುಟ್ಟುಲುಗಳ ಮೇಲೆ.

- | | | |
|----------------|----------------|-----------------|
| 1. ಮಲ್ಲವೇರು | 2. ಲಕ್ಷಂಮಿವರು | 3. ದೇವಾಚಿಯಮನವರು |
| 4. ಕೃಜಾಜಿವನವರು | 5. ಕಾಂತಮಣಿಯವರು | |

Note.

The names of some female devotees who visited the temple of Kēśava are inscribed here. They are: Mallavēru, Lakshammanavaru, Dēvājiyamanavaru, Kriṇājammanavaru, Kāntāmaṇiyavaru. The figures of these ladies are incised roughly above the names. It is probable that the last four names are of those connected with the royal family of Mysore.

7.

In the same Kēśava temple at Bēlūr, on a stone slab in the ceiling of the nava-ranga hall in the Bhāshyakāra shrine.

Kannada language and characters.

ಅದೇ ದೇವನಾಥನದ ಭಾಷ್ಯಕಾರ್ಯ ಸನ್ನಿಧಿಯ ನವರಂಗದ ಬಾಗಿಲನ ಒಳ ಅಂಕಣದ ಮೇಲ್ಕಾಗದಲ್ಲಿ
ಹಾಸಿರುವ ಕಲ್ಲಿನ ಒಳಭಾಗದಲ್ಲಿ.

ಕನ್ನಡಕ್ಕರ ಮತ್ತು ಭಾಷೆ.

1. ಘುಜಬಲಹೀ [ರ] . . .
2. ನಾರಸಿಂಹದೇವನ ಕಾಮಯಮಹಾ
3. ಜ್ಞನಿ (?) [ದೇ]ವ ರೋಕ ಪಾಪ್ರಾನಾದಂ

Note.

This records the death of one Kāmaya, a dependant of the Hoysala king Narasimha.

8.

In the same Taluk and hobli of Bēlūr, on a boulder to the east of the village Yelahanka.

Nandi Nāgari characters.

Transliteration.

- | | | |
|---------------------------|---|----------------------------------|
| 1. śrī Viśvanātha-dī- | : | 5. ya kattisidada kodagiyāgi yā- |
| 2. kshitaiyyanavari- | : | 6. va terugaḍeyam yillade sarva- |
| 3. ge Damṇāyaka Simga- | : | 7. mānyavāgi bijavariya- |
| 4. ma Gumamṇṇamgalu kere- | : | 8. li koṭtaru |

Note.

This records the gift as *sarvamānya* (free from taxes) *kodagi* (grant of land) of some field to Viśvanātha-dīkshita by Daṇṇāyaka Singama and Gummāṇṇa for having built some tank.

9.

KADUR DISTRICT.

KOPPA TALUK.

First copper plate grant of Chennavira-Vodeyar, chief of Dānivāsa, dated S' 1506 in the Jaina basti in Yedehalli: now in the possession of Joyis Venkata-krishṇaiya at Tarikere in the Tarikere Taluk. Engraved on the back side of E. C. VI Koppa Taluk No. 24.

Kannada language and characters.

ಕಡೂರು ದಿನ್ನಿಕ್ಕಿನ ಶಾಸನಗಳು.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಯಡೆಹೆಳ್ಳಿಯ ನರಸಿಂಹರಾಜಪುರದ ಜಿನಬಸ್ತಿಯ ತಾಮ್ರಶಾಸನ. ಈ ಶಾಸನವೇ ಹಿಂದೆ ಕೊಪ್ಪ ತಾಲ್ಲೂಕ್ 24ನೇಯ ನಂಬರಾಗಿ ಮುದ್ರಿತವಾಗಿರುವ ಶಾಸನದ ಹಿಂಭಾಗದಲ್ಲಿ ಬರೆದಿದೆ.

ಈ ಕಡೂರು ತಾಲ್ಲೂಕು ತೀರ್ಥರೇಯಲ್ಲಿರುವ ಜೋಡಿನ ಷ. ಸಿ. ವೆಂಕಟಕೃಷ್ಣಪ್ಪಯ್ಯ ಮತ್ತು ಬಿ. ದೇವರಘಟರವಶದಲ್ಲಿದೆ.

1. ನುಭಮಸ್ತಿ | ನಮ ನುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ [ಚಾರ]ವೇ
2. ತ್ವೀರೋಕ್ಯ ನಗರಾರಂಭಮೂ [ಲ]ಸ್ತುಂಬಯಶಾಂಬವೇ || ಸ್ವತ್ಸ್ತಿಶ್ರೀ
3. ವಿಜಯಾದ್ಯಧರು ಶಾಶಿವಾಹಕಕ್ಕವರುತ ಇಂಂಬನ್ಯ ಸಂದರ್ಭಮಾನ |
4. ತಾರಜನಂ | ಅಶ್ವಜಿತು ಇಂ ಏ ಅದಿವಾರದಲು ಶ್ರೀಮತು | ಧಾರಿವಾ
5. ನದ ಚೆಂನರಾಯವರೆ | ಮಕ್ಕಳು ಬಿಕ್ಕೆವೀರಪ್ಪ ವಾಡರು ಮತ್ತು ಇಂ ಚೆಂನವಿ
6. ರವಾಡರು ಗರಸೋಪ್ಪೆ ನಮಂತ್ರ ಬದದೇವರ ಸಿಕ್ಕಿರು | ಗುಣಬದ್ರೇವರು | ಸಿಕ್ಕೆ
7. ರು | ವಿರಸನದೇವರಿಗೆ | ಕೌಟಂಬಿಕುಯಪತ್ರದ ಕ್ರಮವೆಂತಂದರೆ | ಭಾಷಿವಾ[ಲ]
8. ಒಂದಜ್ಞನಮಗಲಂಗಂಣನು | ನಷ್ಟಸಂತನ ವಾಕೀಎದೆಸಂಮಂದ | ಆತನ ಘೇ
9. ಖಾನಾಗಲಪುರದ ಗ್ರಾಮದವಳಿಗೆ ತೆಗಿನ ಷ [ತ] ಲಗಢೆಬಿ ಕಂಡುಗಮಂಭ

10. ತ್ವಾ ಬೀಜಪರಿ | ಆ ಭೂಮಿ ನಂಮು ಆರಮ್ಮನೆಗೆ ಹರವರಿಯಾಗಿ ಬಂದ
11. ಸಂಮಂದಿ | ಯೋ ಏರಸೇನದೇಪರಿಗೆ ಕೃಯಾವಾಗಿ ಕೊಟ್ಟುವಾಗಿ | ಆ ಭೂಮಿ
12. ಗೆ ಸಲುವ ಕ್ರಯದ್ವಷ್ಟು | ಲಕ್ಷಣ ಲಕ್ಷತ ತತ್ತ್ವಾಲೋಚಿತ | ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ ಉ
13. ಭಯವಾದಿ ಸಂಪ್ರತ್ತಿಪರಿ ಕಾಲ ಪರಿವಶ್ವನಕ್ಕೆ ಸಲುವ ಹಿಯ ನಾಹೆ ನಿಜಗೆ
14. ಕೃ ಪರಹಗ ಇತಿ ಅಕ್ಷರದಲು ಮೂವತ್ತು ಯೆರಡು ಪರಹನು | ತರವಿನ ಉಳಿ
15. ಯದೆ | ಸಲೇನಾಕಲ್ಪಾವಾಗಿ ಸಲ್ಲಿಖೆಂದೆವಾಗಿ | ಆ ಭೂಮಿಗೆ ಸಲುವ ತಪ್ತು
16. ನೀಮೆಯೆವಿವರ | ಮೂಡಲು | ಈಗದ್ದೆಯೆ ನೀರವರಕಲ ಅಗಳಿಂದಂಷಡಲು |
17. ತ್ವೀಂಕ್ತಲು ಕರೆ ಪರಿಯಿಂದಂ ಬಡಗಲು | ಪಡುವಲು ಗುರುವಪ್ಪೆಹೆಬರುವನ ತೋ
18. ಒದಿಂದಂ ಮೂಡಲು ಬಡಗಲು ಹಾವಂಬಿಯಿಂದ ತ್ವೀಂಕ್ತಲು | ಯಿಂತಿ ತತ್ತ್ವಸಿ
19. ಮೆ ವಳಗುಳ್ಳ | ನಿಧಿ | ನಿಕ್ಷೇಪಜಲ | ಪಾನಣ | ಅಕ್ಷಿಣಿ | ಅಗ್ನಿಮಿ | ಸಿದ್ಧಶಾಂ
20. ಧ್ಯಾಂಗಳಿಂಬಿ | ಅಪ್ಪಾಫ್ಲೋಗ ತೇಜಸಾಂಮೃವಂನು ನೀಲು ನಿಂಮು ಶತ್ಯರು ಪಾ
21. ರಂ ಪರಿಯವಾಗಿ ಸುಮಿಂ ದೋಗ್ನಿಸಿ ಬಹಿರ ಯಂದಂ ಬರಿಸಿಕೊಣ ಕ್ರಯಶಾ
22. ಶನಪತಿ ಯಿದಕ್ಕೆ ಅಳಿಲಾಸೆ ಬಿಂಬಿಪರು ದೇವಲೋಕ ಮತ್ತು ರೋಕಕ್ಕೆ ಏರ
23. ಹಿತರೂ | ಶ್ರೀಹತ್ಯ | ಗೋಹತ್ಯಕ್ಕೆ ಬಿಂಬಿನರಹರೂ || ಏರಪವ
24. ಡೆರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. subham astu namas [t] unga-śiras-tumbi-chandra-chámara-[châra] ve
2. trailôkya-nagarâ-rambha-mû [la] stam̄baya Śâmbave " svasti śrî
3. vijayâdbhudaya Śâśivâha-śakka varuṣa 1506 neya sanda vartamâna !
4. Târaṇa sam ! Âsvijâ śu 10 mi Âdivâradalu śrîmatu ! Dânivâ-
5. sada Chennarâya-vâdera ! makkaļu Chikka Vîrappa Vâderu makkalu Chennavi-
6. ra Vâderu Gerasoppe Samamitta bad[r] a- dêvara sišyaru Guṇabadra- dêvaru sišya-
7. ru ! Virasêna-dêvarige ! koṭa bhûmi kraya-patrada krama-ventendare Bhâlepâ [la]
8. Bandappana maga Linganñanu ! nashta-santana vâ [gi] hôda sam̄mamda ! atana bhû-
9. mi Nâgalapurada grâmada valage tengina-hitala-gadde kha 9 kanduga vam̄bha-
10. ttu bijavari ! â bhûmi namma âraimanige haravariyâgi banda
11. sammaimda ! yî Vîrasêna-dêvarige kreyâvâgi koṭhevâgi ! â bhûmi-
12. ge saluva kraya dravya ! lakshaṇa-lakshita tatkâlôchita ! madhyasta- parikalpita u-
13. bhaya-vâdi-samprattipanna kâla-parivarttana-kke saluva piyasâhe-nija-ga-
14. tthi varaha ga 32 aksharadalu mûvattu yerađu varahanu ! taravisa uli-
15. yade ! sale-sâkalyavâgi sallisi-kondevâgi ! â bhûmige saluva chattu-
16. sîmeya vivara ! mûdalu ! i gaddeya nîra-erra-kala âgalindam pađulu.
17. ttenkkalu kere-êriyindam ba [da] galu ||pađuvalu Guruvappa Hebaruvana tō-

18. ṭadindam mûḍalu ! badagalu Hânambiyinda ttenkalu ! yintti chattu-si-
19. me-vaḍagullâ ! nîdhi ! nikshêpa jala ! pâsaṇa akshîṇi ! âgami ! siddha
śâm-
20. dhyamgâlemba ! âshṭhâ-bhôga têja-sâṇmya-vaiṇnu nîū nimma śisyaru pâ-
21. rampariyavâgi sukhadim bogisi bahiri yandam barasi koṭa kraya sâ-
22. śana paṭe yidakke abilâse biṭavaru dêvalôka martyalôkakke vira-
23. hitarû ! śîhatya ! gôhatyakke bajinaraharû || Virapa-va-
24. deru śî śî śî śî śî śî śî.

Note.

A reference to this and seven other copper plate grants received from Lakshmî-sêna-bhaṭṭâraka-paṭṭâchârya of the Jaina maṭha at Singanagadde, Narasimharâjapur registering gifts to the maṭha from Chennarâja Vodeyar and Chennavîrapappa Vodeyar of Dânivâsa has been made on p. 18, Mysore Archaeological Report for 1919. No details, however, have been given there of the grants. Of these, four have been already published in Epigraphia Carnatica Vol. VI Kadur District inscriptions, Koppa Taluk Nos. 21-24. Of those that are unpublished therein one is a very short and incomplete record containing three lines only having merely the usual invocatory verse addressed to Śambu and the letters “svasti śî jayâ-bhyudaya Śâlivâhana-śaka-varusha.” The remaining three grants are published in this report.

These eight grants are engraved on four different copper plates, each face of the plate containing a separate grant. All the four plates seem to have been attached to a single brass ring which had a boar seal. On the front side of the 1st plate the inscription Koppa Taluk No. 21 has been engraved and on its back the incomplete inscription previously referred to. On the front side of the 2nd plate Koppa Taluk No. 22 is engraved and on its back is Koppa Taluk No. 23. The third plate has on one side Koppa Taluk 24 and on its back No. 9 of the present Report. The fourth plate has on its front and back Nos. 10 and 11 of the present Report.

As regards the object of the grants all the seven records except Koppa Taluk 21 refer to sales of land to the Jaina guru Vîrasêna, disciple of Guṇabhadra, who was a disciple of Samantabhadra of the village Gêrasoppa (noted for the falls of the Śarâvati river nearby). The donor or the seller was Chennavîrapappavodeyar, son of Chikavîrapappa-Vodeyar, who was the son of Chennarâya-Vodeyar, chief of Dânivâsa (a village in Narasimharâjapura Sub-Taluk, Kadur District). Of these however, two *i.e.*, Koppa 22 and 23 are dated in Ś 1407 and 1405 and the rest are dated in Ś 1506, 1507 and 1509 with the exception of Koppa 21. But the same donor and donee could not have lived for more than 100 years. Further Koppa Taluk 21, referred to above, registers a grant by Chennarâya-Vodeyar to the guru Samantabhadra of

Gérasoppa in Š 1355. Now if the donee of the other grants here is the grandson or disciple's disciple of Samantabhadra of the above grant, the difference of more than 150 years in Koppa 24 etc., cannot be accounted for easily in two generations.

We shall now study the dates of these grants in greater detail. The date of Koppa 24 is S' 1506 Târaṇa sam. Phâl. śu 13 Gu which corresponds to Thursday 4th March 1585 A. D. On its back is printed No. 10 of the present report the date of which is S' 1506 Āśv. śu 10. Ā which corresponds to Sunday 4th October 1584 A. D. Nos. 10 and 11 of the present Report have the dates S' 1507 Pârthiva sam. Chai. ba. 7 Ā and S' 1509 Sarvajit sam. Vais. śu 5 Ā which correspond to Sunday 11th April 1585 A. D. and Sunday 2nd April 1587 A. D. The details of the dates of these four records on two copper plates are perfectly regular. Taking the other three grants engraved on the remaining two plates we find their dates to be irregular. Thus Koppa 21 has the date S' 1355 Śukla sam. Chai. sú. 2 Gu. S' 1355 is however Pramâdin and the nearest year Śukla corresponds to S' 1371. Koppa 22 has the date S' 1407 Prajôtpatti sam. Chai. ba. 7 Ā. But S' 1407 is Viśvâvasu and the nearest Prajôtpatti is S' 1433. Further Chai. ba. 7 of S' 1433 is Friday and not Sunday. Similarly the date S' 1405 of Koppa 23 is Śôbhana and the nearest Śukla is S' 1431. In this year (S' 1431) Phâl. śu. 2 is Sunday and not Saturday as stated in the grant. It is hence probable that the three records (Koppa 21, 22 and 23) engraved on two copper plates are either spurious or their dating is hopelessly wrong and the later dates S' 1505 etc., contained in Koppa 24 etc., are more trustworthy. This inference is strengthened by a stone inscription in Bâlehalli village in the same Koppa Taluk (E. C. VI Koppa 5) of S' 1491 Śukla (1569 A. D.) containing a grant by Chenna Vîraṇṇa Nayaka of Dânivasa, who calls himself a descendant of Chennarâya Vodeyar. Evidently Chenna Vîraṇṇa Nâyaka of this inscription is the same as Chenna Vîra Vodeyar of Koppa 24.

The contents of the present record are as follows :—

The chief of Dânivâsa named Chennavîra Vodeyar, son of Chikka Vîrappa Vodeyar, who was the son of Chennarâya Vodeyar, sold a plot of wet land named Tengina-hittala-gadde of the sowing capacity of nine khanḍugas, situated in the village Nâgalâpura to Vîrasêna-dêvar, disciple of Guṇabhadra-dêvar who was a disciple of Samanta-bhadra-dêvar of Gérasoppa village for a sum of 32 varahas. This land is stated to have formerly belonged to one Liṅgaṇṇa, son of Bhâlepâ [la] Bandappa who died without issue and hence the estate became escheat to the state. The boundaries of the land are next given and then follow imprecations against those who might violate the grant. The signature Vîrapa Vodeyar is given at the end of the grant.

The words “kraya-dravya-lakshaṇa-lakshita. Piya-sâhe nija-gaṭṭi-varaha” in lines 12–13 denote the nature of the sale transaction and the

coins in which the sale money was paid. The exact significance of the term piyasâhi-nija-gaṭṭi ‘varaha’ is not clear. This word is also used in the succeeding numbers.

The village Nâgalâpura referred to in this record is a village in Koppa Taluk (Narasimharâjapura Sub-Taluk) situated about 4 miles to the south-west of Dânivâsa.

10

On a second copper plate from the same basti : Front side.

Size 9" × 7".

Kannaḍa language and characters.

ಅದೇ ಜಿನ ಬಸ್ತಿಯ ಎರಡನೆಯ ತಾಮ್ರದ ಹಲಗೆಯ ಮುಂಭಾಗದಲ್ಲಿ ಬರೆದಿರುವ ಶಾಸನ.

1. ಸುಭಮನ್ತು । ನಮನ್ತು ಂಗಿರನ್ತು ಂಬಿಕಂದ್ರಿಕಾಮರ ಚಾ
2. ರವತ್ತೈಲೋಕ್ಯ ನಗರಾರಂಭಾಮೂಲನ್ತು ಂಬಯ ಶಾಂಬವೆ ಸ್ವೇ
3. ಸ್ತಿ ಶ್ರೀ ಜಯಾಧ್ಯದಯ ಶಾಲಿವಾಹನಕ ವರುಷ ಇಂಳ
4. ಸಂಘತ್ತಾಮಾನ ಪಾಂಥಿ ವ ಸಂವಶ್ವರದ ಚಯತ್ತಬು ೨ ಏ ಅದಿ
5. ವಾರದಲೂ ಶ್ರೀಮತ್ತು । ದಾನಿವಾಸದ ಜೆಂನರಾಯ ವೋಡೆಯರ ಮ
6. ಕ್ಷತ್ತಿ । ಚಿಕ್ಕವಿರಪ್ಪ ವೋಡೆಯರಮಕ್ಕಿ ಶ್ವಿ ಜೆಂನೆಂರಜೋಡೆಯರು ! ಗೆರಸೊ !
7. ಪ್ಪೆ ಸಮಂತ್ರ ಬದ್ರದೇಶರಸಿಶ್ಯರು ! ಗುಣಬದ್ರದೇವರಸಿಶ್ಯ
8. ವೀರಸೇನದೇವರಿಗೆ ! ಕೆಂಬಂಬಿಕುರು ಪತ್ರದ ಕ್ರಮವೆಂತ್ತೇಂ
9. ದರೆ ! ಬಾಳಪಾಲ ತಂಮಯನಮಗ ನರಸಪ್ಪನು ನಪ್ಪುನಂ
10. ತಾವಾಗಿ ಹೊದಸಂಮಂದ ಅತನ ಭೂಮಿ ಯ್ಯಾಚಲದಾಳಗ್ರಾಮದಲ !
11. ಎಂಟು ಖಂಡುಗ ಬಿಜವರಿಭೂಮಿ ನಂಮು ! ಅರಮನಿಗೆ ! ಹರವರಿಯಗ
12. ಬಂದ ಸಂಮಂದ ಆ ಭೂಮಿ ನೂದಾನಿವಾಸದ ಜೆಂನರಾಯ ವೋಡೆಯ
13. ರ ಮಕ್ಕಿ ಶ್ವಿ ! ಚಿಕ್ಕವಿರಪ್ಪಾಡೆಯರಮಕ್ಕಿ ಶ್ವಿ ! ಜೆಂನೆಂರಪ್ಪಾಡೆಯರು ||
14. ಗೆರಸೊಷ್ಟೆಯ ಸಮಂತಭದ್ರದೇವರ ಶಿಶ್ಯರೂ ಗುಣಬದ್ರದೇವರ ಶಿಶ್ಯರು
15. ವಿರಶನದವರಿಗೆ ! ಶೇಯಾವಾಗಿ ಕೊಚೆವಾಗಿ ! ಆ ಭೂಮಿಗೆ ಸಲುವ ಕ್ರ
16. ಯದ್ರವ್ಯ ! ಲಕ್ಷಣಲಕ್ಷಿತತಾಂತ್ರೋಚಿತ ಮಧ್ಯಸ್ತಪರಿಕಲ್ಪತ ! ಉಭೇ
17. ಯವಾದಿ ಸಂಪ್ರತ್ತಿಪಂ ಕಾಲ ಪರಿಪತ್ತಾನಕ್ಕೆ ಸಲುವ ! ತ್ವಿಯ
18. ಸ್ತಾಪಕ ! ನಿಜಗಂಟಪರಹ ಗಂಡ್ಯಾಜಿ ಗ ಇಂ ಅಕ್ಷರದಲು ಮು
19. ವತ್ತು ಪರಹಂನು ತಾರವಿನ ಉಳಿಯದೆ ಸಲ್ಲಿಸಿಕೊಂಡೆವಾಗಿ ! ಆ ಎಂಟು
20. ಖಂಡುಗ ಭೂಮಿಗೆ ಸಲುವ ಚೆತುಸ್ಯೇಮೆಯ ವಿಪರ ! ಮೂಡಲು ನಂದಿಗಾವ
21. ಶ್ರೀಂಮರಸ್ಯೇಯನಗದೆ ಯಿಂದಲೂ ಪಡುವಲು ! ಪಡುವಲು ನರಸೊಪುರದ
22. ಂಹಳದಿಂವಲು ? ! ಮೂಡಲೂ ! ಬಡಗಲೂದರೆಯಂದೆಲೂ ತ್ತೆಂಕಲೂ ! ತ್ತೆಂ
23. ಕಲು ಅರಮನೆ ಗದೆಯಂದೆಲು ಬಡಗಲೂ ! ಯಿಂತ್ತಿ ಚೆತು ಸೀಪೆಯೋಳಗು
24. ಇ ನಿಧಿ ನಿಕ್ಕೇಪ ಜಲಪಾಶಾಜಾ ಅಕ್ಷೇಣಿ ಆಗಮಿಸಿಥ ನಾಧ್ಯಂಗಳಿಂಬಿ
25. ಅಪ್ಪಂಗತ್ತೇಜಿ ಸಾಮ್ಯವಂನು ಆಗುಮಾಡಿಕೆಂಡು ನಿಸಿ ನಿಂಮ ಶಿಶ್ಯ
26. ರಾ ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾಕ್ಷರಸ್ವಾಲ್ಯಾಯಾಗಿ ಸುಖದಿಂಫೋಗಿಸಿ
27. ಒಕ್ಕಿನಿಃಂದು ಸರಸಿಕೊಣ ಕ್ರಯನಾಥಾನನಪಾಚೆ ಯಿದಕ್ಕೆ ಅಭಿರಾ

28. ನೇ ಬಳವರು ದೇವರೇಂದ್ರ ಮತ್ತು ರೇಣುಕ್ಕೆ ವಿರಹಿತರು । ಶ್ರೀಹತ್ಯ
29. ಗೋಹರ್ಕ್ಯಾಕ್ಕೆ ಬಜಾರಹರರು । ಚಂನವೀರಪಡು ಶ್ರೀ
30. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. su**th**am astu ! namas tunga-síras-túmbi-chandra-châmara-châ-
2. rave trailôkya-nagara-rambhâ-mûla-stambaya Śâmbave sva-
3. sti śrî jayâdbhudaya Śâlivâhana-śaka varusha 1507
4. sanda varttamâna Pârthhiva-samvatsarada Chayitra ba 7 mi Ādi-
5. vâradalû śrîmattu ! Dânivâsada Chemnarâyavodeyara ma-
6. kkaļu ! Chikkavîrappa-vodeyara makkaļu Chemnavîrapodeyarû ! Gêraso-
7. ppe Samamttta-badra-dêvara sišyaru ! Guṇabadra-dêvara sišya
8. Virasêna-dêvarige ! koṭa bhûmi kraya-patrada kramavemtten-
9. dare ! Bâlepâla Tammayana maga Narasappanu nashṭha-san-
10. tânavâgi hôda sammaṇda âtana bhûmi Yîchaladâla grâmadali !
11. enṭtu khaṇḍuga bijavari bhûmi namma aramanige haravariyagi
12. banda sammaṇda à bhûminû Dânivâsada Chemnarâya-vodeya-
13. ra makkaļu ! Chikkavîra-vodeyara makkaļu Chemnavîra-vodeyaru !!
14. Gêrasoppeya Samantabhadra-dêvara sišyaru Guṇabadra-dêvara sišyaru
15. Viraśanadavarige ! kreyavâgi koṭevâgi ! à-bhûmige ! saluva ! kra-
16. ya dravya ! lakshaṇa-lakshita tat-kâlôchita madhyasta-parikalpita-ubhe-
17. yavâdi-samprattipanna kâla-parivarttankke saluva priya-
18. srâhe ! njagati varaha gadyâna ga 30 aksharadalu mu-
19. vattu varahamnu târavisa uliyade sallisi koṇdevâgi ! à enṭtu
20. khaṇḍuga bhûmige saluva chatu-sîmeya vivara mûdalu Nandigâva !
21. Ttimmarasaiyana gadeyindalu pađuvalu ! paduvalu Narasopurada-
22. m haladim valu ? ! mûdalû ! bađagalû dareyin-dalu ! ttemkalû ! tten
23. kalu Aramane-gadeyindalu bađagalû ! yimtti chatu-sîmeyoļagu-
24. la nidhi nikshêpa jala pâśâna akshini āgami sidha sâdhyamgaļemba
25. ashṭa-bôga tteja-sâmyavamnu āgumâdi-koṇdu nivu nimma sišya-
26. ru pârampareyâgi àchandrârkka-stâyi-yâgi sukhadim bhôgisi
27. bahiri yendu barasi koṭa kraya-syâsana-paṭe yidakke abhilâ-
28. se-baṭavaru dêvalôka marttalôkakke virahitaru ! śrî-hatya
29. gô-hatyakke bajanaraharu Chemnavîravoderu śrî
30. śrî śrî śrî

Note.

This, like the previous number, was also issued by Chenna-Vîrappa Vodeyar, son of Chikka Vîrappa Vodeyar, who was the son of Chennarâya Vodeyar, chief of Dânivâsa in favour of the Jaina priest Vîrasenadêvar, disciple of Guṇabhadradêvar, who was the disciple of Samantabhadradêvar of Gêrasoppa. The names of the donor

and donee are given in lines 5 and 15 and at the end of the grant is the signature Chenna-Vira-Voderu. The sale by the donor to the donee for 30 varahas of a plot of wet land of the sowing capacity of eight khanḍugas in the village Īchala-dāla which had originally belonged to Narasappa, son of Tammaya of Bālepālu village and which had now become the property of the state owing to the failure of the descendants of the last owner is recorded in this grant. The usual imprecation occurs at the end of the grant. The date of the present record is Ś 1507 Pārthivā sam. Chai. ba 7 Ā which corresponds to Sunday, 11th April, 1585 A.D.

Among the boundaries of the land granted in the village Īchaladāla are the villages Nandigāva and Narasopura (lines 20 and 21). Of these Nandigāva is the same as the village Nandigāma, about 4 miles to the south-east of Dānivāsa, the head-quarters of the donor.

11

An inscription engraved on the back of the same copper plate.

Kannada language and characters.

ಅದೇ ತಗಡಿನ ಹಂಭಾಗ.

1. ನುಭಮಸ್ತ ನಮಸ್ತಂಗ ಶರಸ್ತಂಭಿ ಚಂದ್ರಚಾಮರ
2. ಚಾರಪ ಶ್ರೀಕೃಷ್ಣನಗರಾರಂಭಾಮು[ಲ]ಸ್ತಂಭಾಯಾಶಾಂಬವೆ!
3. ಸ್ವಸ್ತಿಶ್ರೀ ಜಿಂಧಾದ್ಯಾದಯ ಶಾಲಿವಾಹನ ತಕರುಷೆ ಇಂಂ
4. ನೆಯ ಸಂದ ವರ್ತಮಾನ | ಸವ್ಯಾಜಿತ್ತಂಸಂ | ವಯಿಶಾಕ ಶು ಇ ಮಿ
5. ಯು ಅದಿವಾರದಲು ಶ್ರೀ ಮತ್ತು | ದಾಸಿವಾಪದ ಚೆಂನರ
6. ಯ ವಡರ ಮಕ್ಕಳು | ಕಿಕ್ಕುವಿಲರಪ್ಪ ವಾಡರಮಕ್ಕಳು ಚೆಂನವಿರವಾ
7. ಡರು | ಗೆರಸೊಬ್ಬೆ ಸಮಂತ್ರಬಹುದೇವರ ಸಿಕ್ಕರು | ಗುಣ ಬದ್ರದೇವ
8. ರ ಸಿಕ್ಕರು | ಏರಸೇನದೇವರಿಗೆ | ಕೊಟ ಭೂಮಿಕ್ರಯಾಪತ್ರದ ಕ್ರಮ
9. ವೆಂತ್ತುಂದರೆ ನಾಲಪುರದ ಗಾರುಮಣೋಗೆ | ಸಂಕಂಜನಮಾಗೆ ಮಲ
10. ಯನ ಡೊಕ್ಕಿನ ಕೊಡ್ಡಿಗೆ ಬೀಜವರಿ ಬ ಗಂ ಹತ್ತು ಖಂಡುಗದ ಭೂಮಿ
11. ಯು | ಸಲವಿಟು ನಂಮ ಆರಮಾಸಿಗೆ ಹರವರಿಯಾಗಿ ಭೆಂದ ನಂ
12. ಮಂದ | ಯೈವೀರಸೇನದೇವರಿಗೆ ಕ್ರೇಯಕ್ಕೆ ಕೊಟೆವಾಗಿ | ಆ ಭೂಮಿಗೆ ಸಲು
13. ವ ಕರ್ಯಾಧ್ಯವೈ | ಲಕ್ಷಣಲಪ್ಪಿತ | ತಾತ್ವಾಲ್ಯೋಚಿತ ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ
14. ಉಭಯವಾದಿ ಸಂಪತ್ತಿಪಂನ ಕಾಲಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ ಪ್ರಿಯ ಸಾರ್ಥ
15. ಹ | ಸಿಜಗಳಿವರಹಗೆಳಂ ಅಕ್ಷರದಲು ನಾಲ್ಕುತ್ತು ವರಹನು | ತರ
16. ವಿನ ಉಳಿಯದೆ ಸಾಕಲ್ಯವಾಗಿ | ಸಲಸಿಕೊಂಡೆವಾಗಿ ಆ ಭೂಮಿಗೆ ಸಲು
17. ವ ತತ್ತುಸಿಹೆಯ ವಿವರ | ಮೂಡಲು ಯಿಗದ್ದೆಯ ಸೀರ್ಜಕಲಗೆಳಂ
18. ಜಡುವಲು | ಬಡಗೆಲುಕೆರೆಯೇರಿಯಿಂದಂತೆಂಕಲು | ಶ್ರೀಂಕಲೂ ನಂ
19. ಮ ಗದ್ದೆಯಂದಂ ಬಡಗೆಲು | ಯಿಂತ್ತಿ ಚತುರಸೀಪೆಯೋಳಗುಳ ನಿ
20. ಧಿ ಸಿಕ್ಕೇಪ ಜಲವಾನಳ | ಅಕ್ಷೀಳೇ ಆಗಮಿಸಿಫನಾಂಧ್ಯಂಗ
21. ಶಂಬ ಅಪ್ಪೋಗ ತೆಜನಾಂಮ್ಯವಂನು ಸೀಳ ನಿಂಮ ಶಿ

22. శ్రీరు ప్రారంపయవాగి సుఖదిం చోరిసి బహిరి
23. యెందు బరసి కోటక్కుయితానపడి | యిదక్కే అబిరా [షై] బణపరుదే
24. వ లోక మత్కుఫలోకకే ఏరికితరు శ్రీహత్య గోహత్యకే బజనరిక
25. రు | చెంనవీరపడేరు శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ

Transliteration.

1. subham astu ! namas tunga-síras-tumbhi-chandra-châmara-
2. chârave trailôkya-nagarârañbhâ mû [la] -stambhâya Sâmbave !
3. svasti śrî jayâdbhudaya Sâlivâhana saka varusha 1509
4. neya sanda vartamâna ! Sarvvajittu sam ! Vayîsaka śu 5 mi
5. yu Ādivâradalu śrîmattu ! Dânivasada Chemnara-
6. ya-vâdera makalu ! Chikkavîrappa Vâdera makkalu Chemnaviravâ-
7. ðeru ! Gerasoppe Samanttabadra-dêvara sišyaru ! Guṇabhadra-dêva-
8. ra sišyaru ! Vîrasenadêvarige ! kota bhûmi kraya-patrada krama-
9. vemttendare Nâlapurada grâmadolage Sankâñana maga Mala-
10. yana domkkina koddige bijavari kha 10 hattu khamḍugada bhûmi-
11. yu ! salaviṇu namma âramanige haravari-yâgi bhamda sam-
12. manda ! yi Vîrasêna-dêvarige kreyakke koṭevâgi ! à bhûmige salu-
13. va kraya dravya ! lakshaṇa-lakshita ! tat-kâlôchita-madhyasta-parikalpita
14. ubhayavâdi-sampattipanna kâla-pari-varthanakke saluva priya-srâ-
15. he ! nija-gaṭi varaha ga 40 aksharadalu nâlvattu varahanu ! tara
16. visa uliyade sâkalyavâgi ! salisi konde-vâgi à bhûmige salu-
17. va chatusimeya vivara ! muḍalu yi-gaddeya nîrerakalagañim-
18. da paḍuvalu ! baḍagalu kere-yêriyindam tenkalu ! ttenkalû nam-
19. ma gaddeyindam baḍagalu ! yintti chatura-sîmeyoḷaguļa ni-
20. dhi nikshêpa jala pâsaṇa akshîṇî âgami sidha sâṁdhyam-ga-
21. lem̄ba ashṭha bhôga têja-sâṁnyavamnu niu nimma śi-
22. šyaru pârampariyavâgi sukhadim bôgisi bahiri
23. yendu barasi kota kraya-sâśana-paṭe ! yidakke abilâ [she] baṭavaru dê-
24. va-lôka martya-lôkakakke virahitaru śrîhatya gôhatyakke bajanarah-
25. ru ! Chenna Vîravaðeru śrî śrî śrî śrî śrî

Note.

This record is engraved on the back of the previous number and likewise also records a grant made by Chenna-vîra-vodeyar, son of Chikka Vîrappa Vodeyar, son of Chennarâya Vodeyar of Dânivâsa to the Jaina guru Vîrasenadêvar, disciple of Guṇabhadra-dêvar who was the disciple of Samantabhadra-dêvar of Gerasoppa. It is dated S' 1509 Sarvajit sam. Vaiś. śu 5 Ā which is equivalent to Sunday, 2nd April, 1587 A. D. (taking Adhika-Vaiśâkha as the month meant) and records the sale for 40 varahas of a plot of land of the sowing capacity of 10 khanḍugas

situated in the village Nâlapura by the above chief to the above guru. The boundaries of the village and the usual imprecation are next given and the record ends with the signature of Chenna Vîra Vaderu in line 25.

12 MYSORE DISTRICT

CHAMARAJNAGAR TALUK.

In the town of Châmarâjanagar in the hobli of Châmarâjanagar, on the pedestal of a Jaina image lying in the compound of the Pârśvanâtha basti.

Size 2'-6'×1'-0".

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನೆಬಾ ಹೋಬಳಿ ಜಾಮರಾಜನಗರದ ಬಸ್ತಿಗುಡಿಯ ಪ್ರಕಾರದಲ್ಲಿ
ಬಿದ್ದ ರುವ ವಿಗ್ರಹದ ಕೆಳಗೆ ಬರೆದಿರುವುದು.

- | | |
|--------------------------|------------------|
| 1. ಶ್ರೀ ಮೂಲದ ಸಂಗದಕಾ | 4. ಚೊಪ್ಪೆ ಯ ಸನ್ಯ |
| 2. ಜಾಗ್ರಣದ ಅನ | 5. ನನ ವಿಧಿ ಇಂ |
| 3. ನ್ಯಾ ಕ್ರಿತ್ಯ ದೇವರಗುಡ್ | 6. ಗ್ರಂಥ |

Transliteration.

- | | |
|---------------------------|---------------------------|
| 1. Śrī Mûlada-sangada Kâ- | 4. Boppaya sanya- |
| 2. nûrggaṇada Ana- | 5. sanavidhiyim- |
| 3. ntakîrtti-dêvara gudda | 6. [sva] rggasta- |

Note.

This records the death by *sanyasana* of a Jaina named Boppaya, disciple of Anantakîrtti belonging to the Mûla-sangha and Kânûr-gaṇa. No date is given. The characters seem to be of the 14th century.

13

In the village Masagâpur in the same hobli of Châmarâjanagar, on a beam of the sluice of the tank.

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನೆಬಾ ಹೋಬಳಿ ಮನಗಾಪುರದ ಏರಿಯ ತೊಬಿನ ಮೇಲೆ.

1. ಸ್ವಾಸ್ತಿ ವಿಜಯಾಭ್ಯಾದಯ ಶಾಲಿವಾಹನ ಶಕ ಐಣಿನೆಯ ವಿಕಾರಿ
2. ನಾಮ
3. ಧರ್ಮ ದಾಯ

Note.

This inscription is full of lacunae. It seems to record the construction of the sluice in the year Vikâri S' 1639. The nearest Vikâri corresponds to A.D. 1719 or S' 1641, two years later.

14

At the village Kâdahalli in the same hobli of Châmarâjanagar, on the Garuda-gamba in front of the Basavêsvara temple.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನೆಬಾ ಹೋಬಳಿ ಕಾಡಕಟ್ಟಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವನಾಥನದ ಮುಂದೆ
ಗರುಡಗಂಬದ ಮೇಲೆ ಬರೆದಿರುವುದು.

- | | |
|---|--|
| 1. ಶ್ರೀ ವೈದ್ಯೇಶ್ವರ ಸ್ವಾಮಿಯವರು | 4. ಇ ಬದ್ದ ಜಯ ಯಿಸ್ತ ಇದ ಲಂಗಪಯ್ಯಗ |
| 2. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯಾದಯ ಶಾಲಿವಾಹನ ಶಕಾ | 5. ಇ ವಾರಣಾಸಿ ವೈದ್ಯಪ್ರವಾಸ ಮತ್ತು ಈ ವೈದ್ಯ |
| 3. ಬ್ರಿ ೧೬೦೫ ನೇಯ ರುಧಿರೋದ್ಗಾರಿ ಸಂದ ಶ್ರಾವ | 6. ಯ್ಯಾನವರ ಮಾನಸ್ತಂಭಕ್ಕೆ ಮಂಗಳಮಹಾಶ್ರೀ |

Transliteration.

1. Śrī Vaidyēśvara-svāmiyavaru
2. svasti śrī jayābhuyuda Śālivāhana-śakā-
3. bda 1605 neya Rudhirōdgāri sanda Śrāva-
4. ḡa badda 5 ya yi-stalada Lingapayyaga-
5. ḥa Vāraṇāsi Vaidyappana makkalu Vaidye-
6. yyanavara mānastambhakke mangala mahā śrī-

Note.

The setting up of a pillar (*mâna-stambha*) by Vaidyaiya, son of Vâraṇâsi Vaidyappa, who was the son (?) of Lingapaiya, a resident of the village Kâdahalli, is recorded in this inscription. The date given is 5th lunar day of the dark half of Śrâvâna, S' 1605 corresponding to August 2, 1683 A.D. The word used to denote such pillars set up in front of Hindu temples is Garuda-gamba or dîpa-stambha. The word *mâna-stambha*, however, is the name given by the Jainas to pillars set up in front of their temples. Such pillars have images carved on all the four sides. The present pillar on which the inscription is engraved has on its four faces the figures of Liṅga, Kâmadhênu, Gaṇêśa and Âñjanêya, carved in bas-relief.

15

At the village Mâdakahalli, in the same hobli of Châmarâjanagar, on a stone set up in front of the Basavêsvara temple.

Size 3' × 1' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನೆಬಾ ಹೋಬಳಿ ಮಾದಕಟ್ಟಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವನಾಥನದ
ಮುಂದೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1½'

- | | |
|-------------------|------------------------|
| 1. ಸಂವತ್ಸರದ ವಯಿಕಾ | 3. . . . ದೇವಂಜ ಚಾರಿ |
| 2. ಖ ನೂಡ ಲ ರವಾರ | 4. . . . ರ ಕುಪ್ಪದಕಟ್ಟಿ |

5. . . ಬಿ ಹಳ್ಳಿಯ	10. ಬಂ
6. ವೋಡೆಯರು ಬೀಚಹಳ್ಳಿಯ	11. ಬ್ರಾಹ್ಮಕ್ಕರ ದಳ್ಳಿಣಿ
7. ನಾಳನಂ	12. ನಲ
8. ಬಾ ಪ್ರತ್ಯನ	13. ಬರು
9. ಪುರ [ಮಾದಕ] ಹಳ್ಳಿಯ ಗಂ	

Note.

This inscription is full of lacunae. It seems to register some gift to the Brahmins of the village [Mâdaka] ? halli, a hamlet of Puttanpura by one Dêvaññâchâri and certain residents of the villages Kuppadahalli and Bîchahalli. The name of the cyclic year of the grant is gone. The characters appear to be of the 17th century A.D.

16

At the same village Mâdakahalli, on a sati stone set up in front of a pond.

Kannada language and characters.

ಅದೇ ಮಾದಕಹಳ್ಳಿ ಗ್ರಾಮದ ಸೈರುತ್ಯಕ್ಕೆ ಕೊಳ್ಳದೆಮುಂದೆ ನಟ್ಟಿರುವ ಸತಿಕಲ್ಲು.

1. ಜಯ ಸಂಖ್ಯಾರದಲು ಮಾದಗಾಣಿನ ಮಗ
2. ಗುಳಿಗನ ಮದವಳಿಗೆರು ಸತಿಯಾದರು

Transliteration.

1. Jaya-samvatsaradalu Mâdagauñda maga.
2. Guligana madavaligeru satiyâdaru.

Note.

This is a *mâstigal* recording the death as *sati* of a woman (not named in the inscription) who was the wife of Guliga, son of Mâdagauñda in the cyclic year Jaya. The characters seem to be of the 16th century.

17

At the village Harañukôte, in the same hobli of Châmarâjanagar, an inscription on the top of the slab bearing inscription No. 98 to the south of the Janârdana temple.

Kannada language and characters.

ಕಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನ್ನಬಾ ಹೊಬಳಿ ಹರಳುಕೋಣಿ ಜನಾರ್ಥನಸ್ವಾಮಿ ದೇವನಾಥನದ ದಳ್ಳಿಣಿದ ಕಡೆ ಇರುವ ಶಾಸನದ ಮೇಲಾಗು.

1. ಸ್ವಸ್ತಿಶ್ರೀಮತು ಇಸ್ವಾನಮ ನೆಡೆಯಂ ಕಾಸ್ಯಪಗೋತ್ತದ ಪೂಜಾ
2. ರಿಶ್ರಾಮ ಸಂಬಿಮ
3. ರಾ ||

Note.

This short epigraph is carved above the inscription dated S' 1089 of the reign of Narasimha I, Hoysala king, published as No. 98 of the Chāmarājanagar Taluk in the Epigraphia Carnatica, Vol. IV. It records that the priest Rāma-nambiyar was appointed as the trustee of the temple (of Janārdana near which the inscription stone is set up).

18

At the village Rāmasamudra in the same hobli of Chāmarājanagar, on a stone set up in the land of Kabballi Kūsappa to the south-east.

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನೆಬಾ ಹೋಬಳಿ ರಾಮಸಮುದ್ರಕ್ಕೆ ಆಗ್ನೇಯದಲ್ಲಿ ಕೆಬ್ಬಳ್ಳಿ ಕೊನಪ್ಪನ
ಗಡ್ಡೆಯ ಬದುವಿನ ಮೇಲೆ.

- | | |
|--|--|
| 1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸಹ
2. ತು ನಾಮ್ಮನಿ ಸಂಪನ್ಮಾರದ ಚಯಿ
3. ತ್ರಾ ಸು ಶ್ರೀಮಂತಪ
4. ಯ ಲಂಗನ ಸಮಯಚಾರದ
5. ಉಡೆಯ ಕೆಬ್ಬರೂರ ಯೆಗಾಲೂರು ಜ [o] | 6. ಗಮ ಅದೇಂಗಣಿ ಯ ಮಾಡುವ
7. ಹಾಗೆ ಸುರಗಿಯ ಬನವಂಜ ಒಡೆಯು
8. ರು ನಂಮ ಲಂಗಮುದ್ರೆಯ ದೋ
9. ರ ಹಳದ ವಿ ರ ಗಡ್ಡನು ಆ ತಂ
10. ದ್ರಾಕ್ಷಸಾಧಾಯಿಯಾಗಿ ಕೊಳ್ಳನು |
|--|--|

Transliteration.

- | | |
|---|--|
| 1. svasti samasta-prasasti-sahi
2. tu Sârvvani-samvatsarada Chayi-
3. tra su 5 lu śrî Mankapa-
4. ya Lingana samayachârada-
5. udeya Kebbarûra Yegâlûru

Ja [m] - | 6. gama-ârôgane-ya mâduva-
7. hâge Suragiya Basavañña odeya-
8. ru namma Lingamudreya Bô-
9. rehalada kha 1 gaddenu â-chan-
10. drârkka-sthâyiyâgi koṭtenu |
|---|--|

Note.

This registers the gift of a plot of wet land of the sowing capacity of 1 khaṇḍuga situated near Bôrehallä by Suragiya Basavañña Vodeyar for the purpose of feeding the Jangamas (Lingâyat priests) of Kebbarûr and Yegâlûr belonging to the *samayâchâra* of Kapaya Linga.

The characters seem to be of the 18th century A.D.

19

At the village Mariyâla, in the hobli of Chāmarājanagar, on a stone set up near Chôramallayya's Pond to the south-west.

Size 4' × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಬಾ ಹೇಳಬಳ ಪುರಿಯಾಲಕ್ಕೆ ನೈರುತ್ಯ ಜೋರಮಲ್ಲಿಯ್ಯನೆ
ಕೊಳ್ಳದ ಮೇಲಾಗುದಲ್ಲ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2'

- | | |
|--------------------------------|----------------------------|
| 1. ಶ್ರೀರಸ್ತು ॥ | 8. ಪಾದ ಸೇವಕನಾದ ಬಾನ ಕೌರಿ |
| 2. ಶಾಲೀವಾಹನ ಶಕ ವರ್ಷಂಗಳು | 9. ಉಳಿಗಡ ಮಲ್ಲಪ್ಪನವರ ಧ |
| 3. ಒಂದಿನ ಸಂದ ಪರ್ತಿ ಮಾನ ಪ್ರಮೇಶ | 10. ಮರ್ ಪತ್ನಿಯಾದ ಪುಟ್ಟ ನಂಜ |
| 4. ದೂತ ನಾಮ ಸಂವತ್ಸರದ ಚೈತ್ರ | 11. ವೇರು ಕಟ್ಟಿಸಿದ ಅಮೃತ ಸ |
| 5. ಶ್ರೀ ರಾಧಾರಾಜ ವಾರದಲ್ಲೂ ॥ ॥ | 12. ಶೋಭರ ದರ್ಮದ ಸೇವಾಥಾರ ॥ |
| 6. ಚೈತ್ರನಾರ್ತಾ ಘಾತಾಸೈನಾರ್ತಾ ನದ | 13. \|\| ಶುಭಮನ್ತು ॥ |
| 7. ಅಳಿದ ಮಹಾನಾಷ್ಟಮಿಯಂತರ | |

Note.

This records the construction of a pond named Amrutasarôvara by Puttanañjave, wife of Mallappa, chauri-bearer of the Mahârâja of Maisûr (Krîshnârâja Vodeyar III) on Friday the 1st lunar day of the bright half of Chaitra in S' 1793 Pramôdûta corresponding to April 1, 1870 A.D.

20

At the village Handrakahalli, in the same hobli of Chamarâjanagar, on an oil-mill-stone (gânadakallu) lying buried near the Bhîmeśvara temple.

Tamil and Grarnha characters. Tamil Language.

Transliteration.

1. svasti śrî pratapachakravatti Poyśala śrî-
2. Vîra Sômêśvaradêvan prathuvî-râjyam pa-
3. ḗuiy aruļanîrka Vikâri-samvar̄charattu Makaramâsam
4. Eṇainâda Râmayandâkkan-palliyil-
5. râsa Kkkêtakâmundan-makkal Kôvi-
6. kâmundarun Nâkkâmundarum Vimmakâmunda-
7. rum Vimêśvamudaya-nâyanârukku ttirunandâvi-
8. lakkukku samappitta kkânam.

Translation.

Be it well. While the pratâpachakravatti Poysala śrî Vîra Sômêśvara was pleased to rule the earth, in the month Makara of the year Vikâri in the village Râmayandâkkanpalli in Eṇainâd Kôvikâmunda, Nâkkâmunda Vimmakâmunda, son of dâsa Kêtakâmunda offered this mill (*kânam*) for the perpetual lamp of the god Vimêśvaramudayanâyanâr.

Note.

This records the gift of an oil-mill by certain gaudas for offering a light daily before the god Vîmêśvara (or Bhîmêśvara) in the village Râmayandâkkanpalli (same as the present village Haṇdrakanahalli). There is a Śiva temple known as Bhîmêśvara temple opposite the oil-mill. The inscription is written all round the oil-mill. It may be stated here that such oil-mills were used by the villagers for extracting oil from the oil-seeds such as sesamum, etc., and in return the villagers gave a definite, though small, portion of the oil extracted as fee and this oil was used for the light to be burned before the god in the temple. A few of the present-day villagers, ignorant of this, tell the people that such stone mills were used by the kings or their officers to kill evil-doers by crushing them in those mills. The grant was made in the reign of the Hoysala king Sômêśvara (1233-1254) in the year Vikâri. As there was only one Vikâri, i.e., 1239-1240 in his reign, the date of the grant is evidently the month Makara of that year corresponding to January—February of 1240.

21

The spurious copper plate of the Maisûr king Dêvarâja Vodeyar dated S' 1634 in the possession of Tammapadi Tammayya in the village Harave in the hobli of Harave.

Size 13" × 10"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಕೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ತಂಮ್ಮಡಿ ಬಸಪ್ಪನೆ ಮಗೆ
ತಂಮ್ಮಯ್ಯನ ವಶದಲ್ಲಿರುವ ತಾಂಮ್ಮಶಾನನ.

ಪ್ರಮಾಣ 13" × 10"

ಂಗಣೀತ ಸಹಿತ, ಸೂರ್ಯ.

ಜಂದ್ರ, ಬಸಪ

ಮುಂಭಾಗ

ಶ್ರೀ

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯಧಯಾ ನಾಮ ಶಾಲವಹನ ಶಕ ಪರುತಂಗಳು ಇಟಿಳನೆ
2. ವಿಕ್ರಮನಾಮ ಸಂಪತ್ತರಥ ಚೈತ್ರ ಬ ಇ ಯಲ್ಲಿ ಶ್ರೀಮತು ಮೈಸೂರು
3. ಸಂಕಾತ ನದ ಆಳದ ಮಹನಾಮಿ ದೇವರಾಜ ವಡೆಯರವರು ದಳವಾಯಿ ದೊ
4. ಕೈಯ್ಯನವರು | ಅನೆಗುಂದ್ದು | ಸಂಸ್ಥಾನದ ವಿರಚಿಉರಿನವರು | ದಳವಾಯಿ
5. ಯವರು ರಾಜೀವಿಷಮಿತರ ಏರಧರ್ಮನಾಮಿ | ಅನೆಗುಂದಿ ಮತದಡಿನ
6. ಪ್ರಸಾಗಳು | ಬಾಳೇಹಿಮಿತರ ದೇಹದ ಸಂಗ್ರಹಸಾಮಿಗಳು | ಶಿಗೆಂಗೆ
7. ಮತದ ಶಿಧಿ ಬಸಪ್ಪ ನಾನ್ಯಾಮಿಗಾಡು(ಇ) | ಕೊಡಗೆಲ್ಲಾಮಿತರ ಜೋತಿ ಬಸಪ್ಪ
8. ನಾನ್ಯಾಮಿಗಳು | ನಾರಂಗಮಿತರ ಚಂದ್ರಶೇಖರ ನಾನ್ಯಾಮಿಗಳು ಪ್ರಸಾರತಮಿತ
9. ದ ಏರಸಂಗಸ್ಪ ನಾನ್ಯಾಮಿಗಳು | ಮುಂಡಗಳಿ ಮತದ ಪಲಹಾರನಾನ್ಯಾಮಿಗಳು

10. ಸುತ್ತೂರುಮರದ ಪಚೆಕಂತೆ ನ್ನಾಮಿಗಳು | ಅನೇಗುಂದಿ ಬಸೂಲಂಗೆತಟ್ಟು,
11. ಚಪ್ಪಿಕರ ಬನಪ್ಪತಟ್ಟು | ಶ್ರೀರಂಗಪಟ್ಟಿಂದ ದೇಶದ ನಂಜತಟ್ಟು, ಚಪ್ಪಿ
12. ದ್ವಿ ವೀರಭದ್ರಕೆಟ್ಟು, | ಮೈಸೂರು ದೇಶದ ಶಾಂತೆಟ್ಟು, | ಚಪ್ಪಿ, ಬನಪ್ಪತಟ್ಟು, ನಂಜ
13. ನಗುಡ | ನಂಜತಟ್ಟು, | ನ [ನಾ]ಡು ದೇಶದವರು | ಹರವೆ ಹೆಚೆನಪ್ಪಗೆ | ಬರಸಿಕೊಟ್ಟು
14. ಧಾನ ಶಾಸನದ ಕ್ರಮವೆಂದರೆ | ಅದಾಗಿ — ನಂಜನೆಡಿನಳ್ಳಿ [ಪ್ರವಾ]
15. ಡ (?)ಗೆದರಿಂದ | ನಿನಗೆ ಕೆಹ್ಯಾ ಯಾರಿವ | ಬಿರದುಗಳು | ನತ್ತಿಗೆ ಸೂರ್ಯವಾಲ | ಥೂ
16. ರಿ ಕಹೇ | ತಂಮುಕೆ | ಕೆಂಬು | ಬಾಣ | ಗಂಡುಗತ್ತಿ | ವಾಶಪತ್ರ | ಗಜದಂಡ |
17. ಶೈತ ಚೆತ್ತಿ, | ಚಾಮರ | ಯೋಬಿರುದುಗಳು, | ಹೊಕ್ಕಿ ಉಫುಂಟೆ | ಹುಲಡೆ
18. ಮೃಂತ್ಯು | ನೆಲುಹುಲ್ಲಿನಂಜ್ಯೆ | ಸಹಕೆಂಡಿಸಿ | ಯಾಧೆವ | ನಂಷುದೇಶದ್ವಲ್ಲ !
19. ಕುಳಿ ಇಕೆ | ವರುಷ ಇಕ್ಕೆ ಎ ಮೇರೆ ನಿಂನದೇವರಿಗೆ ತೆಗೆದುಕೊಳ್ಳುವದು | ಯ
20. ರಾದರು ಕೂಡದೆ ತಕರಾರು ಮಾಡಿದರೆ | ಕುಲಕ್ಕೆ ದೂರಸ್ತರು | ನೀನುಯಾ
21. ಪಸ್ತೆ ಇದಲ್ಲ ಯಿದ್ದಾಗ್ನು ನಿನಗೆ ಕಂದಾಯ | ಕಾಣಿಕೆ | ಬಿಟ್ಟೆ | ಚೇಗಾರಿಯೋನುಕೆ
22. ಲನವಿಲ್ಲ | ನಾಲ್ಕು ದಿಕ್ಕೆನಲ್ಲಿ | ಯವಕಡೆ ಬಂದಲ್ಲಿ | ಆ ಸ್ತುಳಿದಲ್ಲಿ ಅಡ್ಡಿ ಮಾಡದೆ
23. ನಡತಕೊಂಡು ಬರುವದು | ಯಾವಸ್ತೆ ಇದಲ್ಲ ಕುಳಿತತ್ತಪದೆಯೆತಕೊಕ್ಕು—
24. ದಂಲ್ಲಿ ಯಿವನಿಗೆ ಅಡಿಮಾಡದೆ ನಡಕೊಂಡು ಬರುವದು | ಯೀದೆಮರ್
25. ಜೀನೋರ್ದಾರಾವಿ ನಡಸಿಕೊಂಡು ಬರುವದು—ಯಿಡಕೆ ಯಿರದರು
26. ತ್ವಿಧಾರೆ ಕ್ಷಾಯಲ್ಲಿ ಗೋತ್ತೆ ಮಾಡಿದ ಪಾಂಕೆ ಹೊಗುವರ್ಪು | ಮೂ
27. ಸಲ್ಲಿಮಾನವರಂಲ್ಲಿ ತಟ್ಟಿದಡೆ—ಮಬ್ಬಾದಂಲ್ಲಿ ಹಂಧಿಕುಯಿದ ಪಪಕೆಕೋಗು

ಹಿಂಭಾಗ

28. ವದುಯಂಭದಾಗಿ ಭರಾಸಿಕೊಣ ದಾನಾಶ್ವನಾನ | — ಶೈಲ್ಲೀ= || ಸ್ವದ
29. ತ್ತುಂ ದ್ವಿಗುಂಬಂ ಪುಂಜ್ಞಂ ಪಾರದತ್ತನು ಪಾಲಾನಂ | ಪಾರದತಾಪಕ್ರೇಣಾ
30. ನಾವದತ್ತುಂ ನಿಪ್ಪಲಂ ಭವೇತ್ತು || = || = || ಯಿ ಏ ರಳಿ
31. ಅಳಿದ ಮಹನ್ನಾಮಿ ಧರ್ಮಸ್ಥಿರಿನವರ ರುಜು | ಅನೇಗುಂದಿ ದೆಷದ ಬನಲಿಂಗೆತ್ತಿ ರುಜು
32. ಅರೆಕಟೆಮಾಡದ ರುದ್ರಮುನಿಸ್ವಾಮಿಗಳ ರುಜು | ಬಳ್ಳಹುಮಾಡದ ದೊಡ ಸಂಗಪ್ಪನ್ನಾಮಿಗಳ ರುಜು
33. ನಾರಂಗಮಳದ ಚೆಂದ್ರಸೆಕರಣ್ಯಾಮಿಗಳ ರುಜು | ಶಿವಗಂಗಮಾಡದ ಶಿಂದ್ರಬನಪ್ಪನ್ನಾಮಿಗಳ ರುಜು
34. ಪರುವತ್ತೆ ಮಾಡದ ವೀರಸಂಗಪ ಸ್ವಾಮಿಗಳ ರುಜು | ಕೊಡಗಲುಮಾಡದ ಜೊತ್ತ ಬನಪನ್ಸ್ವಾಮಿಗಳ ರುಜು
35. ಮುಂಡುಗೆಲಮಾಡದ ಪಲ್ಲಕರಪ್ಪಮಿಗಳ ರುಜು | ಚದಿ, ಕರಿಬನಪ್ಪತಟಿ ರುಜು
36. ಅನೇಗುಂದಿ ವೀರಾಜೆ ಅರಸಿನಾವರ ರುಜು | ಶ್ರೀರಂಗಪಟ್ಟಿಂದ ದೇಶದ ನಂಜತಟ್ಟು, ರುಜು
37. ರಾಚೊಂಟಮಾಡದ ವಿರಭಂತಸ್ವಾಮಿಗಳ ರುಜು | ಚಾವುದ್ದಿ, ವಿರಭದ್ರತಟ್ಟು, ರುಜು
38. ಅನೇಗುಂದಿಮಾಡದ ಚಂನಾಪನ್ನಾಮಿಗಳ ರುಜು | ಮೈಸೂರ ದೇಶದ ಶಾಂತೆಟ್ಟು, ರುಜು
39. ಮಹನಡುದೇಸದವರ ರುಜು || ನೆಂಜಿನಗುಡ ನಂಜಷ್ಟೆಟ್ಟು, ರುಜು
40. ಶನುಭಗ ರಾಮಪ್ಪನ ರುಜು | ಜಾದ್ರಿ ಭನಪ್ಪನವರ ರುಜು
41. ಶ್ರೀಕರವೆ ಭನಪ್ಪ ಪ್ರಸಂಗ್ನ ಶ್ರೀ ಶ್ರೀ ||

Note.

This copper plate record engraved on a single plate in modern Kannada characters registers the grant of certain honours to be enjoyed and the right to collect certain taxes conferred on a Lingâyat priest named Huchcha Basavappa of Harave by Dêvarâja Vodeyar, king of Maisûr, and several heads of matts and some

śetṭis (merchants) of Śrīraṅgapatṇa and Maisūr and the heads of *nāḍus* (districts). It is dated the 3rd lunar day of the dark half of Chaitra in the year Vikrama, 1634th year of the Śālivāhana era. Ś 1634 is however Nandana and the nearest Vikrama is Ś 1622. Moreover, the king of Mysore in Ś 1622 was Chikkadēva Rāja Vodeyar and in Ś 1634 Kanṭhīrava Vodeyar II was reigning. This fact together with the nature of the circumstances under which the grant was made and its alleged connection with Ānegundi kingdom leads one to suspect the genuineness of the record.

The inscription gives the following names of persons who are said to have joined in conferring certain honours on Harave Huchchabasappa :— Dēvarāja Vaḍeyaravaru, king of Maisūr; Daḷavāyi (general) Doḍaiya; Virāje Arasinavaru, daḷavāyi of Ānegunda-samsthāna; Virabhadrasvāmi, head of Rāchotimathā; Channappasvāmi of Ānegundi-mathā; Doḍa Sangappasvāmi of Bālehalli Matt; Sidda Basavappasvāmi of Śivagaṅge Matt; Jōti Basavappasvāmi of Kodagallu Matt; Chandraśekharasvāmi of Sāranga-mathā; Vīra Sangappasvāmi of Parvata-matt; Phalāhāra-svāmi of Mundagali Matt; Pachekante-svāmi of Suttūr Matt; Basulīgasetṭi of Ānegundi; Kari Basappasetṭi of Chavudri; Nañjasetṭi of Śrīraṅgapatṭanā-dēṣa; Chaudri Vīrabhadrasetṭi; Śāntasetṭi of Maisūr-dēṣa; Chaudri-Basappasetṭi; Nañjasetṭi of Nanjangūḍ; the people of nāḍus and dēṣas.

The honours given are said to be a *sattige* (umbrella), *sūripāli* (a kind of sun-shade), *bhūri* (a blowing instrument), *kahale* (trumpet), *tammaṭe* (a kind of drum), *kombu* (horn), *bāna* (arrow), *gaṇḍugatri* (battleaxe), *pāśupata*, *gajadaṇḍa*, white umbrella, chauri fan. In addition, the donor was also given *hokkalaghāṇṭe* (a kind of bell ?), *hulicharma* (tiger's skin), *nelluhullina-peṇḍya* (a ring of paddy straw for the foot). Further, he was entitled to levy and collect one hāṇa per family in the whole of the territory and those who did not make the payment of the fee were to be excommunicated. Also the donee was exempt from giving taxes, presents, free labour, free service of letters, etc. No obstruction was to be made to him wherever he toured or collected taxes. The grant was to be continued in perpetuity. Those who violated this act of charity were declared to have incurred the sin of killing cows in Benares and in the case of Mussalmans, the violators of the charity were threatened with the sin of killing pigs in Mekka.

The usual stanza 'sva-dattād dvīguṇam punyam' in praise of protection of old gifts follows next and then come the signatures of the donors :—After the signature of the last of the donors, viz., Nañjangūḍ Nañjasetṭi, come the signatures of the shānbhog Rāmapppa and Chaudri Bhasappa. Lastly, there is the sentence "May Bhasappa of Harave (the donee) be pleased."

22

At the same village Harave, on a stone standing near a well to the south.

Size $4' \times 1' - 6''$.

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ದಳಿಣಕ್ಕೆ
ಚಾಪಿ ಹತ್ತಿರ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

- | | |
|-----------------------|------------------------|
| 1. ಕಾಳಾಯುಕ್ತಿ ಸ | 3. ಱಂ ಸೋಮವಾರ ದಿವಸ ಲ |
| 2. ಒವತ್ತರದ ಪಾಲ್ಯಂ ಬಹು | 4. ಱಂ ಚಂದ್ರ ಸ್ತಾಪನೆವು. |

Note.

This records the setting up of the inscription slab with the emblems of Linga and Moon carved thereon on Monday the 10th lunar day of the dark half of Phâlguna in the year Kâlayukti. The date is not expressed in terms of the Śaka era. The characters seem to belong to the 19th century A.D.

23

At the same village Harave, on a stone standing near a well to the west.

Size $2' - 6'' \times 1' - 6''$

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ಮೂಲಿಬಾಪಿಯ
ಪಶ್ಚಿಮದ ಕಡೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

- | | |
|-------------------------|-----------------------------|
| 1. ಶಂಭಮಸ್ತು ತಕ ವ | 7. ರು ಹರವೆಯ ಏಭೂ |
| 2. ರುಷ ಱಳಿಂಬ ಪ್ರಮಾದಿ | 8. ತಿಯ ವಿಸ್ವಪತಿ ವೋಡೆಯರ ಮ |
| 3. ಚ ಸಂವತ್ಸರದ ಪಾಗ್ರಸಿ | 9. ಖಳು ನಂಜಿನಾಥ ವೋಡೆಯರಿ |
| 4. ರಬ ಇ ಲೂ ಶ್ರೀಮಾನ್ಮಾ ಮ | 10. ಗೆ ದರ್ಮಾರ್ಥವಾಗಿ ಯಿಗ್ರಾಮ |
| 5. ಹಾ ಮಂಡಲೇಷ್ವರ ಶ್ರೀ ವೀ | 11. ಪಡುವಲು ಬಗೆ ಅ ಕಂ ಉ ಅ |
| 6. ರ ನಂಜರಾಯ ವೋಡೆಯ | 12. ಕಣ ಮನೆಯನು ಕೊಟ್ಟರೆ |

Transliteration.

- | | |
|-------------------------------|----------------------------------|
| 1. śubham astu śaka-va- | 7. ru Haraveya Vibhū- |
| 2. rusha 1415 Pramādi- | 8. tiya Visvapati-vodeyara ma- |
| 3. cha-samvatsarada Mārggasi- | 9. khalu Nanjinātha-vodeyari- |
| 4. ra ba ೩ lū śrīmānna ma- | 10. ge darmmārththavāgi yī-grāma |
| 5. hā-maṇḍalēśvara śrī vī- | 11. paduvalu bage 2 kam 6 a- |
| 6. ra-Nanjarāya-Vodeya- | 12. kaṇa maneyanu koṭtar |

Translation.

Good fortune. On the 5th lunar day of the dark half of Mârgasira in the year Pramâdîcha 1415th year of the Śaka era, the illustrious mahâmaṇḍalêśvara Vîra

Nañjarâya Vodeyar gave a house with two pillars and six *ankanas* to the west of this village as an act of charity to Nañjinâtha Vodeyar, son of Vibhûtiya Viśvapati Vodeyar of Harave.

Note.

This records the gift of a house in the village Harave to a Vîraśaiva priest of the same village by the chief Vîra Nañjarâya Vodeyar. The date of the grant corresponds to the 28th November 1493 A.D. The donor was apparently the chief of Ummattûr, referred to in E.C. IV. Chamarajanagar 192, Gundlupet 9 and 50 of 1492, 1489 and 1488 A.D.

24

At the village Tammapihalli in the hobli of Harave, on a stone set up in the middle of the village.

Size 3' × 1' — 6"

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ತಂಪುಡಿಹಳ್ಳಿಯ ಉರಮಣಿ ಇರುವ ಕಲ್ಲು.

1. ಶಭಮಸ್ತು	12.
2. ಸಂಪತ್ತರದ ಆಶೀಷ ಮಾನದಂಡು	13.
3.	14. ಮದ್ದಿಹ
4. ಗ್ರಾಮದ	15. ವಾಗಿ ಹರಿ
5. ರಾಯರಿ	16. ಪ್ರರೆ ಇ ಅಂತು
6. ಉಂಪುತೂರ ಸೀಮೆ	17. ಗ್ರಾಮಗಳು ಇ ಉಂಬಳಿಯಾಗಿ ಸೊಚ್ಚೇವಾ
7.	18. ಗು ಗ್ರಾಮಗಳ ಚತುಷ್ಪಾತ್ರೇಯೋಽಗೆ
8.	19. ಇರುವಂಥ ಸವ್ಯಾ ನಾಮ್ಯಾಮ್ರೂ ಆ
9.	20. ಗು ಮಾಡಿ ಅಚಂದ್ರಾಕ್ಷಸ್ತಾಯಾಯಾಗಿ ಅನು
10.	21. ಧರ್ಮಿಕೌಂಡು ಓಡೂರ ಪ್ರಭುವರ್ಗಕೆ
11. , , ,	

Note.

This inscription is full of lacunae and stops abruptly after line 21. Most of the letters are quite worn out. It seems to belong to the chiefs of Ummattûr and to record the gift of 5 villages as *umbali* to some one who had in return to do some service to the *prabhus* (heads of villages?) of Tagadûr. The characters resemble those of the previous record and the inscription belongs to the same period, namely, about 1500 A.D.

25

At the same village Tammapihalli, on a slab set up to the right of the Îsvara temple near the tank.

Tamil and Grantha characters, Tamil language.

Transliteration.

1. svasti śrī Śakarai yāṇḍu
2. (yāṇḍu) [â] yiratt aimbat-
3. tēlu ṣenṛa Rākshasa-
4. samvachcharattu Mithunamāṣa-
5. m piṛanda eṭṭām nāl Nā-
6. yirri-kkilamaiyu parapa-
7. kshattu pañchamiyum per-
8. ṣa Aviṭṭattu nāl
9. Śakarāmuḍu-gāmunden La-
10. chchā-gāmuṇḍugal Śa . .
11. raya-Kālagāmunden-maga-
12. n Mañcha-gāmunden Raśa (?)
13. taśa ?-gāmuṇḍa [n]-maga [n] Māragā-
14. muṇḍanum ivargaḷ dēva-
15. r prateshṭai-paṇṇi śrī
16. Śōmanāthadēvar-nividi-
17. kkāga Mañcharattu i-stānapa-
18. ti Dēvarāśi-paṇḍitarā-
19. na Śikkāṇḍaikku dhā-
20. rā-pūrvam paṇṇi kkuudutta
21. tarai iraṇḍu vēli i-
22. dammattukku alippinārkāl
23.

Note.

This inscription records the consecration of the god Śōmanātha by certain gaudas named Śakarāmuḍu-gāmunden, Lachchā-gāmunden, Mañchagāmunden, son of . . . Kālagāmunden, and Māragāmunden, son of These gaudas also gave some land, about 2 *vēlis* in extent, to Dēvarāśi-paṇḍita alias Sikkāṇḍai of Mañchara (?) with pouring of water for the offering of food before the god. An imprecation is laid against those who break the grant.

The record is dated Ś 1057 Rākshasa sam. Mithuna māsam, tēdi 8, Sunday and the 5th lunar day of the dark fortnight of Jyēshṭha with the constellation Aviṭṭam and corresponds to June 2, A.D. 1135. No king is named in the grant.

26

At the same place, on a slab to the left of the same Īśvara temple (in Tammaḍi-halli).

Tamil and Grantha characters, Tamil language.

Transliteration.

1. svasti śrī Vīra-Sō-	9. ttu Tammadipal-
2. mīśvaradēvan prithu-	10. liyil Mārapuligā-
3. vi-rājyam-paṇṇi-	11. muṇḍan magan Dā-
4. y arulāṇīrka Saka-	12. śagāmuṇḍan Śō-
5. rai-yāṇdu āyiratto-	13. manātha-dēvarkk aṇ-
6. ru-nūru ṣenravida	14. ḡalattu-paṇam tiru-
7. t Turmakhi-samva-	15. vilakku kkudutta dha-
8. tsarattu Šittiri-māsa-	16. mma

Note.

This records the grant of some money, not specified, for offering perpetual lamps before the god Śomanātha made by Dāśagāmuṇḍan, son of Mārapuligāmuṇḍan, a resident of the village Tammadipalli. The grant is said to have been made in the reign of Vīra-Śomēśvaradēvar, the Hoysala king who ruled from 1233 to 1254 A.D. (Mysore and Coorg from Inscriptions by Rice, p 97). The date is given as the month Chittirai of the year Durmukhi, 1100 years having elapsed in the Śaka era. The year Durmukhi occurs only once in the reign of Śomēśvara, i.e., in Ś 1160 or 1238 A.D. Evidently, this is the date intended and the word indicating 60 in Tamil must have been left out after nūru in line 6, by a mistake of the engraver.

27

At the village Mukkadiballi in the same hobli of Harave, on a stone standing in the tank bed to the east.

Size 2'—6" × 2'

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕೆಂಬೆಯ ಅಂಗಳದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2'—6" × 2'

ಮುಂಧಾಗ.

1. ಸ್ವಸ್ತಿಶ್ರೀ ಏರಪ್ರತಾಪ ಚಕ್ರವರ್	7. ಅಂಕಗ್ರಹದ ಮುಂತಾಗಿ ಸಮಸ್ತ
2. ಶ್ರೀ ಹೊಯ್ಸಳಿಶ್ರೀ ಏರಪ್ರತಾಪ ದೇವರ್	8. ಪ್ರಜೆ ಗ್ರಾಮಗಳೂ ಕಾಡುದಂಡ್ಣಾಯ್ಕು
3. ರು | ತ್ರಿಷ್ಣಿರಾಜ್ಯಂ ಗೆಯ್ಯಲ್ಲಿ ಸರ್ವಷಃ	9. ರ ಅಳಿಯ ವಿಶಿಂಜಂಗೆ ಮು
4. ಗಂಭೀರನೆಯ ರಾಜ್ಯನ ನಂಬತ್ವರ	10. ಕೈಡಿಹಳ್ಳಿಯ ಸಮಸ್ತ ಪ್ರಜೆ
5. ದ ಮಾಪ ಬ ಇವ | ದಂಡು ಮೇಲುಭಾಗಿ	11. ಗ್ರಾಮಗಳು ಒಕಗಾಡ ಮು
6. ಕಲ್ಲಗ್ರಹದ ಕಪ್ಪಗ್ರಹನವುಗ	12. ತಾಗಿ ಆ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ

ಹಂಧಾಗೆ.

- | | |
|---|--|
| 1. ಲಿ ನಾವಿರ ಮಂ
2. ಇಲ್ಲ ದೆದೆ
3. ಗಡ್ಯ ಧಾರಾ
4. ಶಾಷ್ಟ್ರಕವಾಗಿ
5. ಅವಿತಣಂಗೆ
6. ಅಚಂದ್ರಾಕ್ಷರಾಕ್ಷಂ | 7. ನವರ ಕೊಟ್ಟರ್ . .
8. ಗಂಗೆ
9. ಯತಡಿಯಲುಕವಿ
10. ರೆಯ
11. ಕೊಂಬಾ
12. ಹೇತಿ |
|---|--|

Transliteration.

(Front.)

1. svasti śrī virapratāpa-chakrava-
2. rtti Hoysa śrī Vīraballāla-dēvarsa-
3. ru 1 prithvirājyam-geyvalli sakavarsha
4. 1237 neya Rākshasa-samvatsara-
5. da Mâgha ba 1 Va dandu Mêlubhâgi
6. Kallagavuda Kappagavudana maga
7. An̄kagavuda muntâgi samasta-
8. prajegavudugalu Kâṭudanḍanâyka-
9. ra aliya Viṭhaṇṇange Mu-
10. kodihalliya samasta praje-
11. gavudugalu Chikagauḍa-mu-
12. ntâgi à Mukodihalliya-

(Back.)

1. llisâvira-mam-
2. nnu bede
3. gaddeya dhârâ-
4. pûrvvakavâgi
5. à Viṭhaṇṇange
6. âchandrârkkarullam-
7. navara koṭtar
8. Gange-
9. ya taḍiyalu kavi-
10. leya
11. kom Brâ-
12. mêtî

Translation.

Be it well. During the reign of the illustrious *vîra-pratâpa* emperor Hoysala Vîra Ballâla-dêvarasar, on Vaddavâra, the 1st lunar day of the dark half of Mâgha in the year Râkshasa, 1237th year of the Śaka era, Kallagauḍa of Mêlubhâgi,

Añkagauḍa, son of Kappagauḍa, and all other *prajegauḍas* of Mēlubhāgi and of Mukodihalli including Chikagauḍa bestowed with pouring of water, to last as long as the sun and moon endure, 1000 *manṇus* (of dry land) and . . . of wet land to Viṭhaṇṇa, *aliya* (nephew?) of Kātudanḍanāyaka. He who violates this will incur the heinous sin (*brahmēti* : lit. slaying of Brahmans) of killing tawny cows on the banks of the Ganges.

Note.

This registers the gift of some land by the *gauḍas* of the village Mukodi-halli to one Viṭhaṇṇa. The date corresponds to 10th January, 1316 A.D. a Saturday (Vaddavāra meaning Saturday as in various other inscriptions. See Indian Antiquary, Vol. XXII, P. 251.)

28.

At the same village Mukkadahalli, on the pedestal of the image of Basava on a raised platform in front of the village.

Kannada language and characters.

ಒಮ್ಮೆರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಉರಮುಂದಿನ ಬನವನ ಕೆಳಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು.

ಎಡಭಾಗದಲ್ಲಿ

1. ದುಮ್ಮತಿ ಸಂಪನ್ಮೂರ್ತಿ
2. ಮಾರ್ಗಸಿರ ಮಾನದಲ್ಲಿ
3. . . . ರುಡ್ಗಲ

4. ಯಂಚಾರಿ ಮಾಡಿದ ರಿಷಿರ್

ಬಲಭಾಗ.

5. ಸ್ವಸ್ತಿಶ್ರೀ ರಗಿಯ

6. ಚೆ ಮಾಡಿದ ದೀಯಕಂಬ

Note.

The stone bull on the pedestal of which this inscription is incised is stated therein to be the work of Rudagaliyāchāri and the lamp-pillar in front, the work of Ragiyabe. The date is given as the month of Mārgasīra in the year Durmati. The characters seem to belong to the latter part of the 16th century and the year Durmati of the record may be taken as S' 1483 or A.D. 1561.

29.

At the deserted village Bastipura belonging to the same village Mukkadahalli, on a vīragal the near the Jina image.

Size 5' × 2'—6".

Old Kannada language and characters.

ಹಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಪೊರ್ಕೆ ಬೇಚರಾಕ್ ಒನ್ತಿಪುರದಲ್ಲಿ
ಜಿನದೇವರ ಹಂಡೆ ಬಿಡ್ಡರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ २' - 6"

1. ಷ್ಟುಸ್ತಿಶ್ರೀ ಮಾ	ರ	7.
2. ಜ್ಞಾಯ ಗಾಮುಜ್ಞಂ	ಯಾ	8. ಮನಿಕ್ಷಿದು
3.		9. ಶತ್ತುಶಗ್ಗಿ
4.		10. ಯಾದಂ ಮಂಡ್ಣಂ
5.		11. ಮಕ್ಕ್ರೀ !
6.		

Note.

This is a *vîragal* with the characters of the 10th century and full of lacunæ as most of the letters are worn out. It seems to record the death, in some battle, of a hero named *An̄diya-gāmuṇḍan* of a certain village.

30.

At the village *Nañjēdēvarapura* in the same hobli of *Harave*, an inscription on the stone crossbeam in the mukhamanṭapa of the *Nañjunḍēśvara* temple.

Kannada language and characters.

ಹಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಪುರದ ನಂಜುಂಡೇಶ್ವರಸ್ಥಾಮಿ ದೇವನಾಥನದ
ಮುಖಮಂಟಪದ ಅಡ್ಡಪಟ್ಟಿಯ ಮೇಲೆ ಬರೆದಿರುವುದು.

1. ಷ್ಟುಸ್ತಿಶ್ರೀ ವಿಜಯಾಭಯ ಶಾಲವಾಹನ ಶಕಾ
2. ಬಾಃ ಗಳೆ ಕಲ ಹಾಬಾಯ
3. ಅಣ್ಣ ಯಂಗಲೀಷು ಸಂ ಗಳೆಜನೆ ಕೋಧ
4. ನ ಸಂ॥ ಶ್ರವಣ ಶ್ರಾ ಲು ನಂಜೇದೇವನ ಪು
5. ರದ ನಂಜುಂಡೇಶ್ವರ ದೇವನಾತ್ಮನ ಜೀಜೋಫೋಧಾರ ||
6. ಮಾಡಿಸಿಧು ಮರನಕಣ ಚ್ಚ ಮಲ್ಲೇಗೌಡ ಶೇವಾತಾರ

Note.

This is a modern inscription dated in the Kali, Śaka and Christianeras and records the renovation of the *Nañjunḍēśvara* temple of *Nanjedēvanapura* by *Maranakanā Chika Mallēgauḍa*. It is dated the 5th lunar day of the bright half of Śrāvanya in S' 1787 Krôdhana, A.D. 1865 and Kali year 4966 corresponding to July 27, 1865 A.D. The temple seems to have been constructed at least 350 years before as is evident from the next inscription.

31.

At the same village Nañjēdēvarapura, on a slab standing behind the linga in the garbhagudi of the same Nañjundēśvara temple.

Size 4' x 3'.

Kannada language and characters.

ಅದೇ ದೇವನ್ನಾನಿನದ ಗಭ್ರಗುಡಿಯಲ್ಲಿ ಲಂಗಡ ಹಂಡೆ ನಿಲ್ಲಿಸಿರುವ ಕಟ್ಟಾ.

ಪ್ರಮಾಣ $4' \times 3'$

- ० ಖರ ನಂವತ್ತರದ ಚೈತ್ಯ ಶು ನಿಗ ಲು ಶ್ರೀಮತು
 - ० ಅಚ್ಯುತರಾಯ ಮಹಾರಾಯರ ನಿರೂಪದಿಂದ . . [ಬೇರು]
 - ० ಮಾರ್ಚೆ ಅಧಿಕಾರಿ ಅಯುಪರು ಸೋಮುಗ್ರಹಣ ಪುಂಜುಕಾಲ
 - ० ದ್ವಿತೀಯ ನಂಬಿಂಡೆತ್ತರ ದೇವರ ಮಧ್ಯಾನಕಾಲದ ಅಭಿಪ್ರೇ
 ५. ಕ ಸ್ವೇಧ್ಯ ಬಾರಂಭಣ ಭೋಜನ ಉತ್ಸೇಳುವಾಗಿ ಉಯಂಬಳಿಯ
 ६. ಸ್ತುತಿದ ದಣ್ಣಾಯಕವುರದ ಗ್ರಾಮದ ತೆತುಸೀಮೆ ಕೆಣೆ ಯಿಪ್ಪನು ಸರ್ವ
 ७. ಮಾನ್ಯವಾಗಿ ಕೊಳಕೂಡಿ ಯೀ ಗ್ರಾಮವನು ದೇವೇಶ ಭಂಗರ
 ८. ಗಳು ಯಿಥಮ್ರ
 ९.

Transliteration.

Note.

This inscription is carved on a slab set up behind the linga in the garbhagriha of the temple and having been covered with thick oily dirt, it was with great difficulty that the villagers were persuaded to wash it clean and make it fit for deciphering. It registers the gift of the village Daṇḍayakanapura in Uyambalī-sthalā as *kodagi*, free of taxes to Devēśabhaṭṭar for the services of bath at midday of the god Nanjundēśvara and for food offerings to the god, and the feeding of six Brahmans daily. The donor was Perumālē Adhikāri who made the gift under the orders of the king of Vijayanagar, Achyutarāya during the sacred lunar eclipse on Chaitra śu 15 in the

year Khara. The date corresponds to Saturday 1st April 1531 A.D., a day of lunar eclipse if we take khara S' 1453. It is the only Khara occurring in the reign of Achyutarâya.

32.

In the same village Nañjedêvarapura, on a slab in the dry land of Putta-nañjappa to the east of the village.

Size 3' × 3'.

Kannada language and characters.

ಹಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಷ್ಟರಕ್ಕೆ ಪೂರ್ವ ಒಂದು ಮೂಲಿ ದೂರದಲ್ಲಿರುವ
ಬನ್ನೆನ ಮತ್ತು ಈ ಪುಟ್ಟನಂಜಪ್ಪನವರ ಹೋಲದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'×3'

1. ○ ಪಲವಂಗ ಸಂವ್ಯಾರದ ಅಭಾಡ ಶು
2. ○ ಗ ಶ್ರೀಮಂನೈ ಹಾಮಂಡಳೈಶ್ವರ ಶ್ರೀ ಎರರಾಮ
3. ○ ಯ್ಯ ದೇವಪೋಡೆಯರು ಹರಿಯಂಗೆ ಬಿಕ್ಷಾಫ್ರಕೊ
4. ○ ಛಂಥ ಕೊಡಗೆಯಾಸಿರಿಯನೂ ಕ್ರಯಕ್ಕೆ ಕೇಂದು ಆ
5. ○ ಸಿರಿಯಂಮೂಡಲು ಅನರಿಯಂಬಡಗಲು ಆ ಇತ್ತು
6. ○ ಸೀಮೆ ಲಂಗಮುದ್ರೆಕಲ್ಲನು ಹಾಕಿ ಕೊಳ್ಳೆವಾಗಿ ಆ ಸಿ
7. ○ ರಿಯನೂ ಆ ಚಂದ್ರಾಕ್ಷರಸ್ತಾಯಿ ಯಾಗಿ ನಡವುದು
8. ○ ಯಿದಕೆ ಆಳುಹಿದವರು ಗಂಗೆಯ ತಡಿಯಲ್ಲ
9. ○ ಕಪಿಲೆಯ ಕೊಂದಪಾಪಕೆ ಹೋಹರು

Transliteration.

1. ° Palavanga-samvatsarada Åshâda śu-
2. ° 1 śriman mahâmañdalêśvara śrî Vîrarâma-
3. ° yya-dêva-vodeyaru Hariyarige bikshârtha ko-
4. ° tantha kodagey Åsiriyânû krayakke konḍu Å-
5. ° siriyim mûḍalu Åsiriyim badagaluâ-chatu-
6. ° sîme Lingamudre-kallanu hâkikoṭtevâgi Åsi-
7. ° rîyanû âchandrârkka-sthâiyâgi nadavudu-
8. ° yidake alupidavaru Gangeya tadîyalli-
9. ° kapileya konda pâpake hôharu-

Note.

This registers the gift of the village Åsiri by the illustrious mahâmañdalêśvara Vîra Râmâyadêva Vodeyar after purchasing the same and setting up boundary stones for the village bearing the emblem of Linga on them. The gift was made for the *bhiksha* (alms, feeding of ascetics) of Hariyar, apparently some Vîrasaiva priest. The record is dated the 1st lunar day of the bright half of Åshâdha in the year Plavanga. The donor is probably the same as Râmarâya, who in the battle

of Tâlikôte was slain in 1565. The date of this record is not expressed in terms of the Śaka era but the cyclic year is given as Plavanga and may correspond to 1547 A.D. At this time Râmarâya is not given imperial titles in most of the inscriptions.

33.

At the village Kêtahalli in the same hobli of Harave, on a slab set up in front of the Honnamma temple.

Size 5' × 2' — 3".

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮದ ಹೊಂನಂಪ್ಪನ ದೇವಸ್ಥಾನದ
ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವುದು.

ಪ್ರಮಾಣ 5' × 2' — 3"

1. ಶಂಧಮಸ್ತ ನಮಸ್ತಂಗ ಶಿಶ್ಯಂಬಿ ಚಂದ್ರಚಾಮರ
2. ಕಾರವ | ಕೃಂಲೋಕ್ಯಾಗರಾರಂಭ ಮುಖಸ್ತಂಭಾಯಿತಂ
3. ಭವೇ ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಧ್ಯಾದರೂ ಶಾಲವಾಹನ ಶಕ ವ
4. ರುಪೇ ಇಂದಂ ಸಂದವರ್ತಮಾನ ಕೇಲಕ ಸಂಪತ್ತರದ ನಿಜ ಅ
5. ವಾದ ಶು ಏ ಲಾ ಶ್ರೀಮದ್ರಾಷ್ಟಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀ
6. ವೀರಬ್ರಾಹ್ಮ ಮೈಸೂರ ದೇವರಾಜು ವೋರೆವರ ಕುರಾರಾದ
7. ದೇವರಾಜು ವೋಡೆರ್ಯೈಯುನವರೂ ಮೈಸೂರ ವೀರ ವೀಳಗಳ ಮಹ
8. ತ್ರಿಗೆ ಅಂಮನವರು ಅಮೃತಂಮನವರು ನೂತನವಾಗಿ ಕ
9. ಉಸ್ತ್ರ ಮಹತ್ತಿನಮಂದ ಅಂನದಾನದ ಧರ್ಮಕೇಕೊಟ್ಟ ಗ್ರಾಮ
10. ದ ಶಿಲಾಶಾಸನದ ಕ್ರಮವೆಂತೆಂದೆ ತೆರಕಣಾಂಬಿಯು
11. ಸ್ತುತಿದ ಕೇತಿಹೆಳಿ ಗ್ರಾಮವನೂ ಮೈಸೂರ ವೀಕಾಗೆ ಅಮೃತ
12. ತಂಮನವರು ಕಟ್ಟಸ್ತ ಮಹತ್ತಿನ ಮರದ ಅಂನದಾನದ
13. ಧರ್ಮಕೇಶಿವಾಟವಾಗಿ ಕೊಳ್ಳುವಾಗಿ ಯೀಗ್ರಾಮಗಳ ಚತು
14. ಸೀಮೆಯೋಳಿಸುತ್ತ ಗಡ್ಡಿ ಬೆದ್ದಲು ತೋಟ ತುಡಿತ್ತ ಅಡುವಗಳೆ
15. ಜೀ ಹೊಗೆಕಣ ಬೇಡಿಗೆದಪನ ಮುಂತಾ
16. ದ ಸರ್ವನಾಮ್ಯ ಸರ್ವ ಅದಾಯವನು ಆಗುಮಾಡಿ ಕೊಂ
17. ದು ಮೈಸೂರ ವೀರಾಳಿಗೆ ಅಮೃತಂಮನವ
18. ರ ಮಹತಿನ ಪಾಲದ ಅಂನದಾನದ ಧರ್ಮವನೂ ಅ
19. ಚೆಂದಾರ್ಕವಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರಲುಳವರು
20. ಯೆಂದು ಕೊಟ್ಟ ಶಿಲಾಶಾಸನ | ದಾನವಾಲ
21. ನಯೋಮಧ್ಯ ದಾನಾಶ್ರೇಯೇನು ಪಾಲನಂ ದಾ
22. ನಾ ಸ್ವರ್ಗಮವಾಪ್ಯೋತಿ ಪಾಲನಾದಹ್ಯ ತಂಪ
23. ದಂ ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಣಂ
24. ಪರದತ್ತಾನುಪಾಲನಂ | ಪರದತ್ತಾಪ
25. ಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಪಲಂಧವೇ
26. ತು | ಪರಮೇಶ್ವರಾಖು ನಮಾ:

Transliteration.

1. śubhamastu namaś tunga-śiraś-chubmbi-chandra-chāmara-
2. chārave¹ trailōkya-nagarā-rambha-mūla-stambhāya Śam-
3. bhave svasti śrī vijayābhuyuda Śālivāhana śakava-
4. rusha 1590 sanda vartamāna Kīlaka-samvatsarada Nījā Ā-
5. shāḍa śu 2 lū śrimad-rājādhirāja-rājaparamēśvara śrī-
6. vīrapratāpa Maisūra Dēvarājuvoderavara kumārarāda
7. Dēvarājuvoderaiyyanavarū Maisūra vūra volagāṇa maha-
8. ttige Ammanavaru Amṛutammanavaru nūtanavāgi ka-
9. tīsta Mahattina-maṭhadā annadānada dharmake koṭṭa grāma-
10. da śilā-śāsanada kramaventenda Terakanāmbiya-
11. stalada Kētihali-grāmavanū Maisūra vūravolage Amru-
12. tammanavaru kaṭīsta Mahattina-maṭhadā annadānada-
13. dharmake Śivārpitavāgi kottevāgi yi grāmagala chatu-
14. simeyoḷagullā gadde beddalu tōṭa tuḍikke āḍu magade-
15. re hogehāṇa bēḍige davasa muntā-
16. da sarvaśvāmya sarva-ādāyavanu ḡumāḍikon-
17. du Maisūra vūravolage Amṛutammanava-
18. ra mahatina maṭhadā annadānada dharmavanū ā-
19. chandrārkavāgi naḍasikondu barluṭavaru-
20. yandu koṭṭa śilā-śāsana¹ dāna-pāla-
21. nayōr madhye dānā śrēyōnupālanam dā-
22. nā svargam avāpnōti pālanād achyutam pa-
23. dam svadattā dviguṇam punyam
24. para-dattā-nupālanam para-dattā-pa-
25. hārēṇa sva-dattam nishphalam bhavē-
26. tu paramēśvarāya namāḥ.

Translation.

Good fortune : Invocatory stanza addressed to Śambhu.

Be it well. On the 2nd lunar day of the bright half of Nījā Āshāḍha in the year Kīlaka, 1590th year of the prosperous Śālivāhana era :—

The illustrious king of kings, Paramēśvara to kings, possessed of valour and glory, Dēvarāju-Voderaiya, son of Dēvarāju Voder of Mysore, set up the following stone inscription recording the gift of a village for the feeding expenses of Mahattina-maṭha (a monastery of the Vīraśaiva sect) newly built by (his) mother Amṛutammanavaru in the town of Mysore :—

As we have granted the village Kētihalli in Terakanāmbi-sthala as an offering to Śiva for the charity of free feeding in Mahattina maṭha built by Amṛutammanavaru in the town of Mysore, all the rights of property and income within the four

boundaries of the said villages including rice fields, dry lands, gardens, *tudike*, goat-tax, window-tax? (hoge-hana), benevolences, gifts of grain will be enjoyed and the charity of providing free meals in the Mahattina matha of Amrutammanavaru maintained for long as the sun and moon endure. This is the stone charter.

Imprecatory stanzas in lines 21-25. Salutation to Paramēśvara.

Note,

This inscription tells us that Dêvarâja Odeyer, king of Mysore, made the gift of a village for the service of free feeding in a Matt of the Liṅgâyat sect built by his mother Amrutamma, queen of Dêvarâja Vodeyar in the town of Mysore. The date of the grant corresponds to 1st July, 1668 A. D. For Amrutamma, queen, see M. A. R. 1930, P. 165. She seems to have been a great patron of the Lingayets.

34.

At the same village Kêtahalli, on a slab lying near the margosa tree to the south of the Honnamma temple.

Size 6' x 2' - 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೊಽಬಳಿ ಕೇತಕಲ್ಲಿ ಗ್ರಾಮದ ಹೊಂನಂಷ್ಟುನ ದೇವನಾಥನದ
ದಕ್ಷಿಣಕ್ಕೆ ಬೈಪಿನ ಕಟ್ಟೆಮೇಲೆ ಹಾಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ $6' \times 2' - 6''$

- ಅವಿಷ್ಕಾರಮನ್ತ್ರ

 1. ತುಂಬಮನ್ತ್ರ
 2. ಶ್ರೀ ವಿಜಯಾಧ್ಯಾದರ್ಯ ಶಾಲಿವಾಹನ ಶಕ ಪಷ್ಟೆ ಇಳಿಜ್ಞ ಪರ್ವತಮಾನ
 3. ಕ್ಷತ್ರ ನಲ್ಲಿ ವಿಕ್ರಿತು ? ಸಂಪತ್ತರದ ಮಾರ್ಪ ಬಹುಳ ಇ ಅದೆಲ್ಲ ಶ್ರೀ ಮ
 4. ಸ್ವಾಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಚೇಂಡಿನೀ ಮಿಂಸಯೆರ ಗಂಡ ವಿಜಯ ಶ್ರೀ ವೀರ ಆ
 5. ಚ್ಯಾತದೇವ ಮಹಾರಾಯರು ಶ್ರಿಧೀರಾಜ್ಯಂಗೆಯುತ್ತ ಹಿರಲು ಯಿಂಮಡಿರಾಹತ್ತು
 6. ರಾಯ ಮಹಾರಾಜು ಅಯ್ಯನಮರ ಕಾರ್ಯಕ್ರೆ ಕರ್ತರಾದ ಮಲ್ಲಪನಾಯಕರು ತಾನೂ
 7. ರ ಚಿಕ್ಕಮಲ್ಲ ಶೈವಯರಿಗೆ ಕೊಟ್ಟ ಶ್ರೀ ಹರುವಗೆಯು ಶ್ರೀಕೃಷ್ಣರ ಶಿಲಾಶಾಸನಮಾ
 8. ಅಚ್ಯುತರಾಯ ಮಹಾರಾಯರು ನಮಗೆ ನಾ
 9. ಯತನೆಕೆ ಪಾಲಿಸಿದ ಗ್ರಾಮ ನನು ಶ್ರೀಕೃ
 10. ಯದ ಶಿಲಾಶಾಸನಮಾಗಿ ಆ ಗ್ರಾಮಕೆ ನಲ್ಲಿವಚ
 11. ತುಂಬೇಮೇ ಕೊತಾರ ಅಣೆ ಅಚ್ಯುತಪ್ಪ .. ಕುಂಬಾಕ್ರಿದೆಯೆ
 12. ದ ನೂರವರ್ತನೆ ಸ್ತ
 13. ಲದ ಸರ್ವಸಾಧ್ಯಾಮ್ಯ ಸಪ್ತೆ ಅಡಾ
 14. ಯಾವನು ಅನುಧವಿನಿಕೆಂದು ಗಂಡ ಸಾತ್ವತ್ತಿಯ ವಿವರ
 15. ಸಂಪತ್ತರದ ಅ
 16. ಶ್ರೀಜಿ ಬ ಇಂ ಕಾ
 17. ಅರ್ಥ ತು ಇಲ್ಲ
 18. ಉ

Transliteration.

Note.

This inscription records the gift of the village Haruvage (same as the village Harave two miles off) as *śrōtriya* (quit-rent) to Chikka Malla Vodeyar of Tagadūr by Mallappanāyaka, agent for the affairs of Immadi Rāhuttarāya Mahāpātra Ayya, a subordinate of the Vijayanagar king Achyutarāya. The date of the grant is given as Sunday the 5th lunar day of the dark half of Māgha Ś 1452 Vikritu corresponding to 5th February A. D. 1531. Chikka Malla Vodeyar, chief of Tagadūr-nād is also referred to in E. C. IV, Gundlupet 95 of Ś 1454 or 1532 A. D.

35.

At the village Hire Bēgūr in the same hobli of Harave, on the stone oil-mill to the left of the Banni Mahānkāli temple.

Size 3' × 2' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ಶಾಲ್ಕಾಕು ಹರವೇಹೋಬಳಿ ಹರೇಬೇಗೂರ ಬನ್ನಿ ಮಹಂಕಾಳಿಯ ದೇವಸ್ಥಾನದ ಪ್ರಕಾರದ ಎಡಭಾಗದಲ್ಲಿರುವ ಗಾಣದ ಕಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 3' × 2' — 6".

- | | |
|---|--|
| 1. ಸ್ವಸ್ತಿಶ್ರೀ ನರವರುನ
2. ರಾಜ ಪರಿಧಾನ ಸಂ
3. ವಶರದ ಅನ್ನ ಸು ಚ
4. ಪುತಿಗೆ ಹರೆ ತರುಮುಗೆ | 5. ಪುಡನ ಮುಗ ಹಾರ
6. ವ ಗಪ್ಪಡ ಕಚ ಗಪ್ಪಡ
7. ದನ ಮುಗ ಅಲಗಪ್ಪಡ
8. ರು ನಡ್ಡಿ ಗಾಣಮಂಗಳ ಮುಕ |
|---|--|

Note.

This is a record of an oil-mill set up by two gaudas, Hāravagauḍa, son of Hire Tirumagauḍa and Alagagauḍa, son of Kachagauḍa on the 4th lunar day of the bright fortnight of Āśviyuja in the year Śaka 1295 Parīdhāvi corresponding to October 1, A.D. 1372. It was usual for the villagers to make use of the stone oil-mill for extracting oil from gingilli seeds, etc. and pay a small rent therefor which was used for some charitable purpose. In this case the income must have been set apart for services in the Mahānkāli temple in the compound of which this inscription is engraved on the oil-mill.

36.

At the same village Hire Bēgūr, on a stone set up in the land of Basavaiya.

Size 2' — 6" × 2' — 0'.

Kannada language and characters.

ಅದೇಹರೇಬೇಗೂರು ಗ್ರಾಮದ ಕಾಳಯ್ಯನ ಮುಗ ಬನವಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಕಲ್ಲು.

- | | |
|---|--|
| 1. ಶ್ರೀ ಏರಂನಯಕರು
2. ಹಲರಃಕವಿಬ
3. ಗುತ್ತಗೆಕಲಹಕೆದ | 4. ತೋಷ್ಟಿ ಗೌರವಕೆಂದಪ್ಪ
5. ಪಕೆ ಹೋಕೆ |
|---|--|

Note.

This small inscription records the gift of a garden to one Kamibaguta and the setting up of the inscription stone to record the gift by Vīra-Nāyaka and others (not named). An imprecation is added that he who violates this charity will incur the sin of slaying cows. No date is given. The characters seem to be of the 18th century A.D. Vīra Nāyaka is also referred to in No. 38.

37.

At the village Kulagâna in the hobli of Harave, on a stone lying in the field of Puttanâna to the west (No. 183 Revised).

Size 3' × 1' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರಪೇ ಹೋಬಳಿ ಕುಲಗಾಳಕ್ಕೆ ಪಶ್ಚಿಮ ಪುಟ್ಟಣ್ಣನವರ ಹೊಲದೆಲ್ಲ¹
ಬಿದ್ದಿರುವ ಕೆಲ್ಲು (ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು 183ನೇಯ ನಂಬಿರ್ ಶಾಸನ)
ತಿದ್ದು ಪಾಠಾದುದು.

ಪ್ರಮಾಣ 3' × 1½'

1. ಸಕವರಿಷ್ ಱಂಳನೇಯ	9. . . . ಸೆ ಮಿಂಜನ ಮಗ್
2. ವಿಸು ಸಂವತ್ಸರದ ಮಕ	10. . . . ಗ್ರಂ ಇ ಮಣ್ಣದ
3. ರ ಮಾನ ೧೯ ದಿನದ ಅರ್ಥ	11. ವಾಗಿ ಬಿಂಭದತ್ತಿ ಉ॥
4. ಉದಯುದಲ ಶ್ರೀಮಾನು ಮಹಾ	12. ದಿತ . . . ಓ ಸದೆಯಾ
5. ಪ್ರಧಾನಂ ರಾಖತರಾಯ ಕೇತ	13. ನಡೆವಂತಾಗಿ ಥಾ
6. ಯ ದಣ್ಣು ಕರುರ . . ವ	14. ರಾ ಪೂರ್ವಕಂ ಮಾಗಿ
7. ದಣ್ಣು ಯಕರ ಮಗ್ . ಓ	15. ಕೊಂಡೆಲು
8. ದಣ್ಣು ಯಕರುಂ ಕೆಲ	

Transliteration.

1. Saka-varisha 1204 neya-
2. Visu-samvatsarada Maka-
3. ramâsa 17 dinada Arddha-
4. udayadali śrîmanu Mahâ-
5. pradhânam Râuttarâya Kêta-
6. ya-daṇnayakaru ra va
7. daṇnayakara maga . . . ri
8. daṇnayakarum kela
9. se Miṭanana maga-
10. rggam 5 maṇnu
11. vâgi biṭṭa datti 4 ॥
12. dîta . m sabeya
13. nađevantâgi dhâ-
14. râ-pûrvakam mâgi-
15. kotteü.

Note.

This inscription is full of lacunæ in lines 6 to 13. It records the gift of some land, dry and wet, to some priest, son of Miṭanâ, by the mahâpradhâna, râhuttarâya, Kêtaya-daṇnâyaka and others on the holy occasion of Ardhôdaya on the 17th day

of Makara-mâsa in the year Š 1204 Vishu. The date corresponds to January 11, A. D. 1282. This was the new-moon day of the month Pushya with Śravana-nakshatra. For a definition of Ardhôdaya see p. 101 of the present report.

Kêteya-danñâyaka was a son of Mâdhava-danñâyaka, who was a son of Perumâle-danñâyaka, minister of the Hoysala kings Narasimha III and Ballâla III. Mâdhava-danñâyaka, was the governor of Padinâlkunâdu with Terakanâmbi as his capital. He had numerous titles : a sun to the Modakulaya family, capturer of Nilagiri, devoted to the observance of êkâdaši etc. (Gundlupet 69). Kêteya is referred to in Chamarajanagar 76 of S' 1261 and Gundlupet 55 of 1327. Râhuttarâya or Immađi Râhuttarâya was one of his titles.

38.

On a stone set up in a dry land in front of the village Kengâki in the same hobli of Harave.

Size 1' — 0" × 1' — 0".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಕೆಂಗಾಕಯ ಉರಮುಂದಿನ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

- | | |
|----------|-----------|
| 1. ವಿರನಾ | 3. ಕೆಂಟಕೆ |
| 2. ಯಾಕರು | 4. ದಗೆ |

Note.

This is a short record registering the gift of the field in which the inscription slab is set up as a *kodagi* (rent-free land usually given for some service rendered or expected to be rendered) by Vîra-Nâyaka. The characters are of the 18th century. No date is given.

39.

At the village Sâgade, on the stone pillar standing in front of the Kêśava temple to the left.

Size 6' × 1' — 3".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ನಾಗಡೆ ಗ್ರಾಮದ ಕೇಶವ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಎಂಭಾಗದ ನಿಲಪುಗಲ್ಲು ಕಂಬದ ಕೆಳಭಾಗದಲ್ಲಿ.

ಪ್ರಮಾಣ 6' × 1' — 3"

- | | |
|-----------------|------------------|
| 1. ಅಂಗಿರನಂ | 6. ಮಗ ಹೊಂನಗೆ |
| 2. ವತ್ತರದ ಮಾ | 7. ಪುಂಡ ಕೇಸವ |
| 3. ಫು ನು ಏ ಆ ಇಂ | 8. ದೇವರಿಂಗೆ ಮಾಡಿ |
| 4. ದು ಅಬ್ಬಾಗಿಲ | 9. ಸಿದ ಕಂಬಗೆ ಱ |
| 5. ಕೇಸಿಗಪುಂಡ | |

Transliteration.

1. Ângira-sam-	6. maga Honna-ga-
2. vatsarada Mâ-	7. vunda Kêsava-
3. gha su 2 Â l dam-	8. dêvaringe mâdi-
4. du Abbâgila-	9. sida kamba 1 ga
5. Kêsigavundana-	

Note.

This is a pillar inscription and records that one Honnagavunda, son of Kêsigavunda of the village Abbâgil set up this pillar at a cost of 1 gadyâna for the Kêsava temple on Sunday the 2nd lunar day of the bright half of Mâgha Ângira. The characters belong to the end of the 13th century and the date may be taken as equivalent to January 22, 1273 A.D., a Sunday.

40

At the same village Sâgade, on a pillar at the right side in front of the Kêsava temple.

Kannada language and characters.

ಅದೇನ್ನಳಿದಲ್ಲಿ ಬಲಭಾಗದ ಕಂಬ.

1. ಅಂಗಿರ ಸಂವ	6. ಮಗ ಕೆಲ್ಲಡಾ
2. ತ್ವರದ ಷಾಫ	7. ಸನು ಕೇಸವದೇ
3. ಸು ಇ ಆದಂಡು |	8. ವರಿಗೆ ಷಾಡಿ
4. ಪುಯಿದಹಳಿಯ	9. ಸಿದ ಕಂಬಗ ಱ
5. ಬಂಕ ಗಪುಂಡನ	

Transliteration.

1. Ângira-samva-	6. maga Kelladâ-
2. tsarada Mâgha	7. sanu Kêsavadê-
3. su 2 Âdandu |	8. varige mâdi-
4. Vuyadahalîya	9. sida kamba ga 1
5. Bankagavundana	

Note.

This is also similar to the above and is of the same date and was constructed for the same Kêsava temple at the same cost by Kelladâsa, son of Bankagavunda of Uyadahalli (Uyyamballi).

41

At the same village on a stone pillar in the mañṭapa in front of the Basavêśvara temple.

Kannada language and characters.

ಅದೇ ಪೂರಿನ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಎದುರಿಗಿರುವ ಮಂಟಪದ ಬಲಗಡೆ ಕೊನೆಯ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

- | | |
|---|---|
| 1. ಪ್ರಮಾಣವವಕ್ಕೆ
2. ರದ ಉಮತುರ ಗವಚೆಯರ ॥ | 3. ಅಕಸೆಲೆನೆಚ್ಚಿ ಹೊನಮಯಕ.
4. ಬಾಕು ಕಂಬ ಕಂಗ್ ಫ |
|---|---|

Note.

This epigraph engraved on a pillar in a manṭapa records that it was made at a cost of 9 gadyāṇas by the goldsmith (akasāle-setṭi) Honimaya of Gavateyar in Ummattūr village in the year Pramāthi. The letters seem to be of the 14th century A.D. and Pramāthi may be taken as 1339.

42

At the village Sōmasamudra in the same hobli of Harave, on a slab lying in the embankment of the tank named Kālikere.

Size 5' × 3'

Kannada language and characters.

ಹಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಸೋಮನಮುದ್ರದ ಕಾಳಿಕೆರೆ ಏರಿಯಮೇಲೆ
ಇರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5'×3'

ಮುಂಭಾಗ.

1. ಶಂಭಮಸ್ತು ಶ್ರೀಮಂತ್ಸುಹಾಮಂಡರೇಶ್ವ
2. ರ ಅನೆಯಬೆಂಚೆಯರಾಯರು ವುಂಮ
3. ತೂರ ಸೋಮೇದೇವ ಮಹಾ ಅರಸುಗಳೂ ಉಯ್ಯ
4. ಬಳಿಯ ಸ್ಥಾದಲ್ಲಿ ಸೋಮನಮುದ್ರವಚಂಬಿ ಕೆಣಿಯ
5. ನೂ ಕಟ್ಟಣಿ ಆ ಕೆಣಿಯೂ ಬಹುಕಾಲವಿದ್ದು ! ಶಾಲ
6. ವಾಹನಶಕ ಪರುಷ ಇಳಿಜ ಸಂದ ಪ್ರಮಾದಿಂಜ ಸ
7. ಅವತ್ತರದ ಕಾತ್ತಿಕಮಾನದಲ್ಲಿ ವಡೆದು ಇ ವರು
8. ಇ ಬಿಂದ್ಯಾಯಿರಲಾಗಿ ತುಕ್ಕ ಸಂಪ [ತ್ತ] ರದ ಕಾತ್ತಿ
9. ಕ ತು ಇ ದಲ್ಲಿ ಅರೆಕುರಾರದ ವಿರಘಂಡ್ರ ನಾ
10. ಯಾಕರ ಮಕ್ಕಳು ಭಾಳಿಲೋಚನನಾಯಕರು
11. ಜೀನ್ಮೌರ್ದಾರವ ಮಾಡಿದರೂ ಮಂಗಳ ಮಹಾ
12. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. subbam astu śrīman mahā-maṇḍalēśva-
2. ra Aneya-bēnṭeyarāyaru Vumma-
3. ttūra Sōmēdēva-mahā-arasugalū Uyya-
4. mbaļiya-sthaladalli Sōmasamudravemba kereya-
5. nū kaṭisi ā kereyū bahu-kālaviddu ! Śali-
6. vāhana ṣaka varusha 1475 sanda Pramādīcha-sa-

7. m-vatsarada Kârtika-mâsadalli vadedu 16 varu-
8. sha biddu yiralâgi Šukla-samva [tsara] rada Kârtti-
9. ka šu 1 dalli Arekuṭhârada Vîrabhadranâ-
10. yakara makkalu Bhâlalôchana-nâyakaru
11. jîrnôddhârava mâđidarû mangala mahâ
12. šri šri šri

Translation.

Good fortune. The illustrious mahâmañdalêśvara, hunter of elephants, Sômê-dêva-mahâ-erasu of Ummattûr, having constructed a tank called Sômasamudra in Uyyamballi-sthaļa and the tank, after the lapse of a long time, having breached in the month of Kârtika in the year Pramâdîcha, 1475th year of the Sâlivâhana era, and no repairs having been made for 16 years :—

On the 1st lunar day of the bright half of Kârtika in the year Šukla, Bhâlalôchana-nâyaka, son of Vîrabhadra-nâyaka of Arekuṭhâra repaired the tank. Good fortune.

Note.

This is an instance of the great attention paid to the construction of new tanks or repairs of breached tanks by the rulers of this country. The tank on the bund of which this inscription stone is set up is a huge reservoir of the old type and is still sometimes called Sômasamudra after the Ummattûr chief of the name of Sômêdêva who constructed it. Another name Kâlikere is now applied to the tank but the village nearby is still called Sômasamudra.

The tank is said to have breached in the month of Kârtika of Pramâdîcha, Š 1475 corresponding to October of 1553 A. D. and it was repaired by the chief Bhâlalôchana-nâyaka of Arekuṭhâra (now called Châmarâjanagar), son of Vîrabhadranâyaka, on the 11th October 1569 A. D. (Šukla Kâr. šu 1).

Ummattûr is a village in the Châmarâjanagar Taluk at about a distance of 20 miles from Sômasamudram and was the capital of the Pâllegars known as the Ummattûr chiefs who seem to have ruled there for about a hundred and fifty years till it was annexed in 1613 A. D. by the Mysore king Râja Vodeyar (see E. C. IV Intr. p. 27).

Sômêdêva-mahâ-erasu of this record is probably the same as Vîra-Sômêrâya Vodeyar referred to in an inscription of 1482 (E. C. IV Chamarajnagar 185) at the village Harave, who had the same titles mahâmañdalêśvara, gaja-bêntekâra and is said to have made a gift of land under the tank Sômasâgara constructed by him in Uyyamahalli-sthaļa.

Vîrabhadranâyaka, the father of the chief who repaired the tank was the ruler of Arekuṭhâra and son of Kâmyappa Nâyaka (Chamarajnagar 93 of Š 1454).

STONE INSCRIPTION OF CHALUKYA PERMMADI.



(No. 43—p. 139).

43

At the same village Sômasainudra, on the back side of the above slab.

Kannada language and characters.

PLATE XXIII.

ಅರೇ ಕಲ್ಲನ ಹಿಂಭಾಗ.

ಹಿಂದು ಡಾಕ್ತರ್.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಚಾರ್ಚುಬ್ಬಿ ಶಮ್ಮಾರ್ಡಿ ಶಿಥುವಿ	7.b ಧಾರೆಗೊಣ್ಣು ಕೆಱೆಯು
2. ರಾಜ್ಯಂಗೆಯ್ಯಾಲ್ತಿರೆ ಸಪಕಾಲಂ ನೋಂಫ್ಯೆನೂ	8. ಕಟ್ಟಿಸಿದಂ ಇಡು ಬಿತ್ತುವಟ್ಟವೆ
3. ಈ ಪದಿನಾಕನೆಯ ವಿಜಯ ಸಂಪತ್ತರ	9. ನಬಿಸಿಕೆಣ್ಣವ ದೇಗುಲವಂ ಬನ
4. ಮುಂ ಚೈತ್ಯತ ಮಾಸ ಮಾಗೆ ಶಿಶವುನೂರು	10. ದಿಯುಮುಂ ಕೆರೆಯುಮಂಕೆಱೆಯು
5. ಪೆಗ್ಗಿಲಯರ ಬಿಜಯತ ಗಾವುಣಿನ	11. ಮಂಬಾಣರಾಸಿಯುಮನ್ನೆದು
6. ಮಗಂ ಅವ್ಯಾದಿಗಾವುಣಿಂ ನೋಣಂ	12. ಇ ನಾಲ್ಕುರುಂ ಬಿಟ್ಟರು
7. ಬೆಯಗ್ವಾಮ್ಮಾರ್ಡಿನ ಭಾಗದಷ್ಟುವೆ	

Transliteration.

1. svasti srî Châlukhya-Permmâdi prithuvi-
2. râjyam-geyyuttire Sakha-kâlam ombhainû-
3. ra padinâraneya Vijaya-samvatsara-
4. mum Chaitra-mâsamâge Kiruvusûra
5. Perggaliyara Bijayitagâvunḍana
6. magam Ammadî-gâvunḍam Nołam-
7. beya-gvârmmmaṇḍana bhâgada dassiva-
- 7b. bhâgam gondu kereya
8. kaṭṭisidam idâra bittuvaṭṭava-
9. n alipi konḍava dêgulavam basa-
10. diyumam kavilyumam kereyu-
11. mam Bânarâsiyuman alidam
12. i-nâlvarum biṭṭar.

Translation.

Be it well. When the illustrious Châlukhya-Permmâdi was ruling the earth, during the 916th year of the time of Śaka, the month Chaitra of the year Vijaya, Ammadigâvunḍa, son of Bijayita-gâvunḍa, *Pergaliyar* (pergaḍe?) of Kiruvusûr took the share corresponding to one-tenth? (*dassiva*) from the share of Nolambeya-gvârmmmaṇḍa and built the tank. He who takes away the *bittuvaṭṭa* of this will have destroyed the temple, *basadi*, tank and Bânarâsi (Benares). These four persons have made the gift.

Note.

This records the construction of a tank by one Ammadigâvunḍa of the above village. The inscription is dated in the month Chaitra of Śaka 916 Vijaya. Śaka

915 corresponds to Vijaya and Chaitra of that year coincides with March-April 993 A. D. No tithi is given. The king during whose reign the tank was constructed is named Châlukya Permmâdi. Apparently the name indicates the Châlukya king at the time. Tailapa II who had wrested the sovereignty from the Râshṭriyakûṭas was the Châlukya king from 973 to 997 A. D. and the name Châlukya Permmâdi probably refers to him. It may be noted that another inscription in the same district, *i.e.*, at Kuḍakûru in Hunsur Taluk (E. C. IV Hunsur 50) dated Śaka 919 Hêmañambi also refers to the reign of Châlukya Permmâdi (and his daughter Pampâdêvi).

Lastly, it is on the other side of this inscription slab that the previous record is engraved. Apparently the authorities entrusted with the task of putting up the inscription found this slab handy and did not hunt for a fresh inscription stone. Kiruvusûr is the same as Kirugasûr near Sômasamudra. For the expenses incurred in the construction of the tank, Ammadigavûnda seems to have obtained one-tenth of the lands belonging to Nolambeya-gvârmmaṇḍa.

Nolambeya-gvârmmaṇḍa seems to have been at first entrusted with the duty of building the tank but transferred his rights to Ammadigavûnda (line 7 and 7b). The meaning, however, of these lines is not very clear.

A tax or a portion of the land under the tank seems to have been allotted for its repairs. This was probably called *bittuvatṭa*. [See M. A. R. 1929, p. 74]. There is an imprecation in line 8 against the authorities who might confiscate the right.

The last line speaks of four persons having made the grant. But their names are not given in the record except only one noticed before.

44

On the pedestal of the Āñjanâya image lying in a tank in the deserted village Uyyamahalli in the hobli of Harave.

Size 3' × 1' — 6"

Kannada language and characters.

ಬಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ದೀಪರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಅಂಜನೇಯ
ವಿಗ್ರಹದ ಕೆಳಗಳ ಶಾಸನ.

ಫ್ರಾಂಕ 3' × 1½'

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. ಅಂಗಿರಸಂವ । ಬಾದ್ವ 2. ದಸು ಆ ವ ವುಯ್ಯಮಹ 3. ಲಯ ನಾಡಗುಡ ಮಾ 4. ದಿಯಂಣ ದೇಮಪ್ಪ ಇವರೆ 5. ಇಗಾದ ಸಮಸ್ತ ಗಪುಡು | <ol style="list-style-type: none"> 6. ಗಳು ಮಂಚೇಜನ ಮಗ 7. ಕಡೈಜಗೆ ಪುಂಡಮಾನೆಯನು ಕೊ 8. ದಿಗೆಯಾಗಿ ಕಟ್ಟ ಹುಳ 9. ದು ಕೊಟ್ಟಪುಂಬಳಿ ಶ್ರೀ ಶ್ರೀ |
|---|---|

Transliteration.

- | | |
|---|---|
| 1. Ângira-samva Bâdrapa-
2. da su 5 Va Vuyyamaha-
3. liya nâdagauḍa Mâ-
4. diyamṇa Dêmappa ivaro-
5. lagâda samasta-gavudu- | 6. galu Mañchôjana maga
7. Katôjage vunđemâneyanu ko-
8. ñigeyâgi kalla hui-
9. du koṭṭa vumbali śrî śrî |
|---|---|

Note.

This records the gift of *Vunđemâneya* (name of a field) as kodige to *Katôja*, son of *Mañchôja* by *Madiyanṇa*, *nâdagauḍa* of *Uyyamahalli*, *Dêmappa* and other gaudus. Apparently, *Katôja* was a stone engraver or carpenter as his name indicates. The date is given as *Ângirasa sam-Bhâdr. śu' 5 Va.* The characters seem to be of the 14th century and the date may correspond to Thursday August 27, 1332 A.D. (taking S' 1254 *Ângirasa* as the year meant).

45

On a boulder in the field of *Êcham Basappa* to the north of the deserted village *Uyyamahalli*.

Size 2' — 6" × 2'

Kannada language and characters.

ಹಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ದೇಢರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಉತ್ತರದಲ್ಲಿ ಏಚೆಂಬನಪ್ಪನೆ ಹೊಲದಲ್ಲಿರುವ ಹುಟ್ಟಿಗ್ಲಿನಮೇಲೆ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 2'—6"×2'

- | | |
|---|---|
| 1. ರಾಮದೇವನ ಕಾಲ
2. ದಲಿ ಉಯ್ಯಂಮಹಳ್ಳಿಯ
3. . . . ಸುಂಕದಾಯನನು
4. ಶ್ರೀ ಇನುಮಂತದೇವರ ದಿಪಕೆ
5. ಕೆಣ್ಣಿರು ಅಧಂವನಾಷಾಧರು | 6. ಅಳಿಪಿಡಡೆ ಗಂಗೆ ತದಿ
7. ಯಲಿ ಬಾಹ್ಮಾರ ಕೆಂಂ
8. ದ ಪಾಪಕ್ಕೆ ಹೋಹೆ
9. ರೂ |
|---|---|

Transliteration.

- | | |
|--|---|
| 1. Râmadêvana kâla-
2. dali Uyammahalliya-
3. sunka-dâyavanu
4. śrî Hanumanta-dêvara dipake
5. koṭṭaru a damma [va] n âvanâ-
daru | 6. alipida de Gange-tađi-
7. yali Brâhmara kon-
8. da pâpakke hôha-
9. rû- |
|--|---|

Note.

This inscription registers the grant of income from tolls in the village *Uyyamahalli* (now called *Uyyamballi*, a deserted village near *Nanjedêvarapura*) for the

service of offering lights before the god Hanumantadēvaru during the time of the king Rāmadēva. The usual imprecation is given for those who violate the grant. No date is given. The characters seem to belong to the latter part of the 16th century A. D. Rāmadēva of this record is probably the same as Rāmarāja, king of Vijayanagar referred to in Chamarajanagar 28 of 1530. See also No. 32 of the present report.

46

At the village Kālanahundi in the hobli of Harave, on a boulder to the north-west of the Āñjanēya temple.

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರಪೇ ಹೋಬಳಿ ಕಾಳನಹುಂಡಿ ಅಂಜನೇಯದೇವಸ್ಥಾನಕ್ಕೆ
ವಾಯವ್ಯದಿಕ್ಕಿನ ಬಂಡೆಯಮೇಲೆ.

1. ○ ಯಿಷ್ವರ ಸಂವಶ್ರರದ ಕಾತ್ತಿಕ ಶು ಗ ಲೂ ಮರೆಷ್ವವೊಡಯು
2. ○ ರೂ ನಂಜಯ್ಯ ಒಡಯರ ಮಕ್ಕಳು ಲಂಗಂಜಪೊಡಯಿರಿಗೆ ಕೊಟಪು
3. ○ ರಗುತ್ತಿಗೆ ಕೊಳಗನಪುರಕ್ಕೆ ಗ ಇ ” ಸೋಮಪಚುದ್ರಗ್ದೆ ಗ ಇ ಉಭಯಂತೆ
4. ಈವುದು ಗ ಇಂದಂ ಖಣಾಕರಿಗೆ ಯಲ್ಲ ಪುಂಕೆಗಣಾಕಾರ ಯಲ್ಲ ಸ್ತಾನಮಾನ್ಯ ಪೂ
5. ವರ್ಷಪುರಿಯಾದಿ ಕಚೆಯನಿರನ್ನ ನಿಂಮಗದೆಗೆ ಕೊಡುತ್ತೆ ಈ ಆಕಷ್ಟ್ಯಯಲು
6. ○ ಕಬುಕಾರಗೆಣಪು ಯೆನನಾದರೂ ಬಿತ್ತಿಕೊಂಬಿರಿ ಒಳವಾಟು
7. ಹೊಳವಾಟು ಪುರದೋಳಗುಂಡಾ ಷಾಳಿನೂರಿ ಸೇ
8. ಮರಸನ ಬರಹ || ನಂಜಯದೇವರು

Transliteration.

1. °Yiṣvara-samivatsarada Kārttika śu 1 lū Maleppavodeya-
2. °rū Nanjayya-odeyara makkalu Linganṇa-odeyarige kottā pu-
3. °ra-guttige Koleganapurakke ga 13 † Sôma-samudra gadde ga 3 ubhayam
te-
4. ḫuvudu ga 16 khaṇā kaṭharige yilla sunka gaṇāchâra yilla stâna mânya
pû-
5. rva mariyâdi kaṭeya nîranû nimma gadege kodutêü â-kaṭteyalu
6. ° kabu kârageṇasu yênanâdarû bittikombiri oļavâru
7. hoṛavâru puradolagu yendu Mâllanûra Sô-
8. marasana baraha † Nanjayadêvaru.

Note.

This records the gift of the village Koleganapura and some lands in Sômasamudra with an annual payment of a quit-rent of 16 gadyânas, made by Maleppa Vodeyar to Linganṇa Odeyar, son of Nañjayya Odeyar. He was to be exempted from the payment of certain taxes *khanâ* (threshing-floor tax), *kaṭharige* (granary tax), customs dues, and *gaṇāchâra*. The donee was to enjoy *sthâna-mânya* and was to

be permitted the use of water from a *katte* (embankment) for irrigation, and grow sugar-cane and *kāra genasu* (sweet potato of the rainy season). The donee was also to receive all tolls on imports, exports and *puradolagu* (?).

The grant was written by Sōmarasa of Mallanūr. The signature of the donor is given as Nañjayadēvaru. The date of the grant is the 1st lunar day of the bright half of Kārtika in the year Īśvara. The letters appear to belong to the 17th century and the date may correspond to October 8, 1637 A. D. Nothing is known about this Maleppa Vodeyar.

47

On a slab set up near the kitchen of Karivarada Veṅkaṭaramaṇasvāmī temple on the Mudibēṭta hill near the village Gālipura in the hobli of Haradanahalli.

Size 4' × 1' — 6"

Kannada language and characters.

ಒಮ್ಮೆರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಗಾಳಿಪುರಕ್ಕೆ ಪೇರಿದ ಮುದಿಬೆಳ್ಳದ ಮೇಲೆ
ಕರಿವರದ ವೆಂಕಟರಮಣಸ್ಯಾಮಿಯ ದೇವಸ್ಥಾನದ ಅಡಿಗೆ ಮನೆಗೆ ಒರಗಿಸಿರುವ ಕೆಲ್ಲು.

ಪ್ರಮಾಣ 4'×1'—6"

- | | |
|----------------------|-----------------------|
| 1. ಸ್ವಾಸ್ತಿ ಶ್ರೀ ವಿಜ | 5. ಸಂದ ವ್ಯಯಂ |
| 2. ಯಾಭ್ಯಧಯ ಶಾ | 6. ಮಾಗೆ ಬ ರಾ ಲು |
| 3. ಲಪಾಹನ ಸಕ | 7. ಅ [ಂ ಕೊಟರದ ?] ಹಿರಿ |
| 4. ಪರಾಪ ರಾಲಿ | 8. ಚೆಂನರಾಜ |

Note.

This inscription gives the name Hiri Chennarāja (chief) of Arikothāra and the date S' 1688 Vyaya sam. Māgha ba 14 equivalent to February 27, 1767 A.D. and no other information. Apparently, it records the construction of either the kitchen near which it is set up or the compound wall of the Veṅkaṭaramaṇa temple by the above chief. Arikothāra was the old name of the present town called Chāmarāja-nagar.

48

On a vīragal near a temple in the deserted village Bommanahalli in the hobli of Haradanahalli.

Size 6' × 4'

Kannada language and characters.

ಒಮ್ಮೆರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬೈಚರಾಕ್ ಬೆಂಂಮನಹಳ್ಳಿ ಗ್ರಾಮದ
ದೇವಸ್ಥಾನದ ನಮಿಾಪದಲ್ಲಿರುವ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 6' × 4'

1. ಸ್ವಾಸ್ತಿ [ಂ] ಸಂವತ್ಸರ ಕಾಶ್ಮಿರ ಸು ರ ತಟನಡಲ
2. ಸೆಂಂಣೆಯನಾರುಕರು ತಂನಮಾಗೆ ಬಳ್ಳಿಯಿಗೆ ಹೊಳ್ಳಿದ
3. ವೀರಗಲ್ಲು

Note.

This is a vîragal recording the death of a warrior named Bayiru, son of Sonneyâ-nâyaka in Śatinâd and the setting up of the vîragal by the father of the deceased. The date is given as Sarvadhâri sam. Kârtika śu 1. The characters seem to be of the 17th century, and the date may be regarded as equivalent to A.D. 1648.

49

In the village Basavâpura in the same hobli of Haradanahalli, on a vîragal set up near the road in a wet land.

Size 5' × 4'

Old Kannada characters and language.

ಜಾಮುರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬನವಾಪುರಕ್ಕೆ ಉತ್ತರ ರಸ್ತೆಪಕ್ಕದಲ್ಲಿ
ವೆಂಕಟಯ್ಯನ ಫತ್ತದ ಅಯ್ಯಂಗಾರ್ಯರ ಗಡೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 5'×4'

ಪೂರ್ವದ ಹಳ್ಳಿಗನ್ನ ಡ್ರಾಕ್ಟರ್.

1. ಸ್ವಾಸ್ಥಿ ಸತ್ಯವಾಕ್ಯ ಕೊಟ್ಟಿಣಿವರ್ಮಣ ಧರ್ಮಾರ್ಥವಹಾರಾಜಾಧಿರಾಜ
2. ಕೊವಳಾಲಪುರವರೇಶ್ವರ ನನ್ನಗಿರಿನಾಥ ಶ್ರೀಮತ್ವಮಾನನಡಿ
3. ಗಳಾ ತಮ್ಮಂ ಬೂತರನ ತಮ್ಮ ಕುದಿರೂರೊಳ್ಳವಿ ಬಹರದೊಳ್ಳು
4. ಚ್ಯಾಚಿನತ್ತೆ ಅವರ ಮಾಮ ತಮ್ಮಮುದೆಯ ಮಾಹಿತಾದಿಯ ಬಾಗ್ಗಿಯ್ಯಾ ಕೊಟ್ಟು

ಅಡ್ಡಪಟ್ಟಿ.

5. ಮತ್ತೆ
6. ಖೀಪರ
7. ರನ
8. ಬಾಳ
9. ಗಾವುಡ್ಡ
10. ಬಾಗ್ಗಿಯ್ಯಾ
11. ಮರಿಯಾ
12. ದಿಯೊ
13. ಇನ
14. ಲ್ಯಾದು ಇದ ಆವನೊಷ್ಟನು ಹೋಕದೊಳು ಅಳುಪಿ
15. ವಾರ್ಜಾಶಿಯನಪಿದ ಪಾಷದೊಳು
16.

Transliteration.

1. svasti Satya-vâkya Koṅguṇi-varmma dharmma-mahâ-râjâdhiraṄga
2. Kovalâla-pura-varêśvara Nandagirinâtha śrîmat Permmânadi-
3. gâlâ tammam Bûtarasa tamina Kudirûroḥ Kavi . . . bavaradoḥ ke

4. chch uṛubi satto avara māma Timpamedeya
Mâdavâdiya bâlgalchu koṭṭô.
On a band of the above viragal.
5. machcha.
6. rípara-
7. rasa
8. Bâna-
9. gâvunḍa
10. bâlgalchu-
11. mariyâ-
12. diyo-
13. le sa-
14. lvudu ida âvan orvvanu mōhadolu alupi
15. Vâraṇâsiyan alida pâpadolu.
16.

Translation.

Be it well. Bûtarasa, younger brother of Satyavâkya Konganivarma dharma-mahâ-râjâdhîrâja, lord of the excellent city of Nandagiri, the illustrious Permânađi died in his Kudirûr after displaying his valour (kechchurubi). His uncle (mâma) Timpamedeya gave away Mâdavâdi as *bâlgalchu* (lit. washing the sword) or a grant for heroism. Bânañamunḍa, destroyer of those who feel envious (is the donee?). (The land is) granted according to the rule of *bâlgalchu*. He who out of greed seizes this will incur the sin of destroying Benares.

The exact meaning of the inscription cannot be made out especially as some letters are lost in line 3. It is difficult to say whether Bânañavunda is the donor and the uncle of the hero. Similarly Timpamedeya might mean belonging to the division Timpamede.

Note.

This is a vîragal of the time of the Ganga kings and illustrates how kings rewarded warriors who fought for them and died in battle. Their relatives were presented with grants of land. Such grants are known as *raktakodage*, *nettارugodage*, *bâlgalchu*, *sivane*, etc., in the inscriptions.

No date is given in the grant. The characters seem to belong to the end of the 9th century and beginning of the 10th century. Some letters are worn out in line 3. The Gaṅga king is merely given the usual titles and is called Permânađi. It is difficult to determine who he was. His younger brother Bûtarasa is stated to have died in battle. We have a Gaṅga prince of the name in 870 A. D. (E. C. III Nanjangud 75), younger brother of the king Satyavâkya II. Mr. Rice says that Bûtarasa must have died before his elder brother the king, as Eregaṅga, his son,

became the Yuvarâja about 886 A. D. (Mysore and Coorg from Inscriptions, P. 44). It is therefore probable that Bûtarasa of this record is identical with the above Gaṅga prince Bûtarasa and Perumânađi with Râchamalla II. The date of the record may thus be taken to be about 886 A. D. as Bûtarasa is stated to have died in battle in this inscription.

50

At the village Dollipura in the hobli of Chandakavâdi, in a dry land to the west.

Size 5' × 4'

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕೆವಾಡಿ ಹೋಬಳಿ ದೊಳಿಪುರಕ್ಕೆ ಪಶ್ಚಿಮ
ಶೀರುಹಳ್ಳಕ್ಕೆ ಪಶ್ಚಿಮದ ಹೋಲದಲ್ಲ.

ಪ್ರಮಾಣ 5'×4'.

1. ಶ್ರೀ ಗುರುವೇ ಸರಣಿ ಶ್ರೀ ಹರಿಯೇ ಸರಣಿ || ಸ್ವತ್ಸ್ವಿನಮಸ್ತ ಭುವನಾಶ್ಯಯಂ ನಕಳವಿಯ
2. ಧಜನ ಸಂಸ್ಥಾಯಾಮಾನ ಗುಣ ಗಣಾಸ್ಯಯಂ ಶ್ರೀ ಶ್ರಿಧ್ರೀಷಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜ ಪ
3. ರಮೇಷ್ವರಂ ದಾಖ್ಯರಾಜತೀ ಪುರವರಾಧಿಷ್ವರಂ ಯಾದವ ಕುಳಾಂಬರದ್ಯಮಣಿ ಸಮೃತ್ಯ
4. ಕುಡಾಮಣಿ ಮಲೀರಾಜ ರಾಜ ಮಲ್ಲರೊಳು ಗಂಡ ಗಂಭೇರಂಡ ಕದನ ಪ್ರ
5. ಚಂಡ ಔಕಾರಂಗ ವೀರನ ಸಹಾಯ [ಸುರ] ಸನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುಗ್ರೀ ಮಲ್ಲಚಲಂಕರಾ
6. ಮ ಸಂಗಾರಮ ಭೀಮ ವ್ಯಾರೀಭಕಂರಿರವ ಮಗರರಾಜ್ಯ ನಿಮ್ಮಾಲಿ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಪಾಂ
7. ಕಾಯ್ಯ್ಯ ನು ವಾಂಡ್ಯರಾಜ್ಯ ನಮ್ಮಾದ್ಯರಣ ನಿಸ್ವಂತ ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ಯ ಹೆಯ್ಯ್ಯಳಿ ಬು
8. ಜ ಬಳ ಶ್ರೀ ವೀರನಾರಸಿಂಹಷ್ಯದೇವಪ್ಪರು ಶ್ರೀ ಮದ್ವಾ (ಳ) ಜಧಾನಿ ದೇಂಪರಸಮುದ್ರದ ನೆಲೆ ವೀಡಿ ನೊ
9. ಈ ಸುಖ ಸಂಖಾ ವಿನೋದದಿಂ ಶ್ರಿಧ್ರೀರಾಜ್ಯಂ ಗ್ರೇಯ್ಯ್ಯಿತಾಳ್ಯಲ್ಲಿ || ಸ್ವತ್ಸ್ವಿನಮಸ್ತ ಜಗದ್ವಿನಮ
10. ಅ ಎಯ್ಯ್ಯರುಂ ಭೂ ದೇವಿ ಲಭ್ಯವರ ಪ್ರಸಾದರುಂ ಮೇಘವಾಹನ ಪ್ರಸಾದ ಜನಿತ ಜೀವನರು
11. ಬಲಧ್ಯ ದೇವರಪುತ್ರರುಂ ವಾತ್ಯಾಳಿಧ್ಯಾಜಿ ವಿರಾಜಮಾನ ರಾಜಹಂಸರುಂ ಎಂಬತ್ತನಾಲ್ಯು ಲಿಂ
12. ಯೋನಿವೈಬಹಿವಕ್ಷಾದರರುಂ ಎಲ್ಲಾ ಸಮೆಯಕ್ಷತ್ವವರುಂ ಸಮಸ್ತ ಧ
13. ಮ್ಯಾ ಪ್ರತಿಪಾಲಕರುಂ ಅಶ್ರಿತ ಜನಕಲ್ಲಿ ವ್ರಿಷ್ಟಿರುಂ ದೇವ ದ್ವಿಜಕ್ಷತ್ರಿಯಗ್ರೀತ
14. ಲೆಬಾಗುತ್ತ ಭೇಸಗೆಯ್ಯ್ಯಾ ನಡವ ನಷ್ಟನ ಮಕ್ಕೆ ಈಂ ಶ್ರೀ ಮತ್ತಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ಯ
15. ಹೊಯ್ಯ್ಯಳ ಶ್ರೀ ವೀರನಾರಸಿಂಹಷ್ಯದೇವರ ದಿವ್ಯ ಶ್ರೀ ಪಾದ ಪದ್ಮಾರಾಧಕ
16. ರು ಯಿಷ್ಟರು ? ಮಾರನಾಡಕಾಂಜಿ ನಾಡ
17.
18.
19.

ಹಿಂಧಾಗೆ

20. ಚವಾಡಿಯ ಅಲ್ಲಾ ಇ ಗವ್ಯದ ನಗರಲ ಕೊಡಿಯಾಂಡೆ |
21. ಹಂಡರಕನಹಳ್ಳಿಯ ಚಕ್ಕಗುವುಡ ಹಂಡಲಕೋಳಿಯ ಮ
22. ರದೆಗವುಡ ರಾಘವಗವುಡ ತಿಳಿಹಳಿಯ ಮಾದಿಗವುಡ
23. ಎಣಗನಹಳ್ಳಿಯ ಮೋಳಗವುಡನೋಳಗಾ [ದ] ಸಮಸ್ತ ಪ್ರಭು ಗ
24. ವುಡಗಳ್ಳಾಡಿ ಸ್ವತ್ಸ್ವಿ ಶ್ರೀ ಸಕವರುಷಂ ಱಾಗಾನೆಯ ವಿರೋ

25. ଦି ନଂପତ୍ରେରଦ ଅଭାଦ ନୁ ରୁ ବି । ଆମରାଧ ନୁହୁ
26. ତ୍ରୁଦଲୁ । ଶ୍ରୀ ରଂଗଦ ଶ୍ରୀ ରଂଗନାଥଙ୍କ ପୈତୃକତ କହ
27. ରତ୍ନ ଶ୍ରୀ ଚେଦବ୍ୟାନ ଚେତୁରିଙ୍କ ଚେତୁରିଙ୍କ ପେରମାରାଦ ପେରିଯ
28. ଘୁଷୁରକରିଗେଂମୁଖୀଙ୍କୁ ନାଦ ଗୁଡ଼ ବାଦିଯିନୁ ଚକୁସ୍ତୀମାଂ
29. ତ ଦେଖଗାଗି ସଫ୍ରେ ମାନ୍ୟବାଗି ଧାରାପୂର୍ଣ୍ଣକବାଗି ତ ଧରେ ତ
30. ଦିନୁକ୍ତ ତାରାଂ ବର ରୁଧନକ

Transliteration.

(Front side)

1. śrī-guruvē saraṇu śrī ariyē saraṇu ॥ svasti samasta-bhuvanāśrayam
sakaḷa-vibu-
2. dha-jana-saṁsthūyamāna-guṇa-gaṇāśrayam śrī-prithvivallabham mahā
rājādhirāja pa-
3. ramēsvaram Dvārāvatī-puravarādhī-svaram Yādava-kulāmbara-dyumanī¹
samyaktva-
4. chūḍāmani malerājarāja malparoluganda gaṇḍabhērunḍa kadanapra-
5. chanḍan ēkāṅgavīra asahāya [sūra] sanivārasiddhhi giridurggamalla
chaladankarā-
6. ma sangrāmabhīma vairībha-kaṇṭhīrava Magara-rājya-nirmmula Chōla-
rājya-pratishṭhā-
7. chāryyanu Pāṇḍya-rājya samuddharāṇa nissanka-pratāpa Chakravartti
Hoysala bu-
8. jabaḷa śrī-Vīra-Nārasimhā-dēvarasaru śrīmad rā (la) jadhāni Dōra-
samudrada nelevīdino-
9. Iu sukha-sankhathā-vinōdadim prithvī-rājyam gaiyyuttirddālli ॥ svasti
samasta-jagad-vinama-
10. ti-vīryyarum Bhūdēvi-labdha-vara-prasādarum Mēghavāhana-prasāda-
janita-jīvanaru
11. Balabhadradēvara putrarum Vyāli-dhvaja-virājamāna-rājahamsarum
embhatta-nālku-lakhkha-
12. yōni-mukhajīvakkādararum ellā-sameyakku ttavarmmaneyeniparum
samasta-dha-
13. rmma-pratipālakarum āśrita-jana-Kalpavriksharum dēva-dvija-kshatriya-
rgge ta-
14. le-bāgutta besageydu naḍava sajjana-makkalum śrīmatu pratāpa-chakra-
vartti
15. Hoysala śrī-vīra-Nārasimhā-dēvara divya-śrī-pāda-padmārādhaka-
16. ru ? yishtaru ! Māranādada Kārenāda
17.
18.
19.

Back side.

20. chavâdiya Allâlagavuḍa Nagarala Kodiyânde
21. Handarakanaḥallîya Chikkagavuda Haṭala-kôṭeya Ma-
22. rabegavuḍa Râghavagavuḍa Tibbiḥalîya Mâdigavuḍa
23. Eraganahallîya Môṭa gavudanolagâ [da] samasta-prabhuga-
24. vuḍugâl kûḍi svasti śrî Saka-varusham 1212 neya virô-
25. dhi-samvatsarada Āshâda su 11 Bri ॥ Anurâdha-naksha-
26. tradalu । Śrirangada Śriranganâthana prôhita Kû-
27. rattu śrî Vedabyâsa-chaturiga-peranda-perumâlâda Periya-
28. bhaṭṭârakarigendu Yenñenâḍa Guḍdavâdiyanu chatus-simân-
29. ta-dolagâgi sarvvamânyavâgi dhârâ-pûrvva-kavâgi yî dhare-cha-
30. ndrârkka-târâmbbarar-ullanaka.

Translation.

The holy guru alone is (my) refuge. Śrî Hari alone is (my) shelter. Be it well. While the emperor Hoysala bhuja-bala Vîra Nârasimhyadêvarasa, the refuge of the whole universe, possessed of the assemblage of the qualities praised by all the learned men, favourite of the goddess of fortune and earth, king of kings, Paramâśvara, lord of the excellent city of Dvârâvati, a sun to the firmament, that is, the Yâdava family, crest-jewel of righteousness, king over the Male chiefs, lord of the Malepas, *gaṇḍabhrûṇḍa*, terrible in war, sole hero, unassisted warrior, *Śanivârasiddhi*, *giridurgamalla*, a Râma in moving battle, Bhîma in battle, a lion to the elephants the enemies, uprooter of the Magara kingdom, establisher of the Chôla kingdom, reviver of the Pâṇḍya kingdom, was ruling the earth from his capital Dôrasamudra in peace and happiness.

Be it well. Possessors of prowess respected by the whole universe, obtainers of boons from the goddess of Earth and of their livelihood by the favour of Indra (Mêghavâha), sons of Balabhadradêvar, swans shining with Vyâli-dhvaja flag (?), respectors of the eighty-four lakhs of living beings, abodes of all religions, protectors of all acts of charity, wishing-trees to those who resort to them, righteous men who give their own lives for the gods, Brahmans and Kshatriyas, worshippers of the holy lotus feet of the illustrious pratâpa-chakravarti Hoysala-śrî-vîra Nârasimhyadêvar,of Mâranâd and Kârenâd.....

Nagarala Kodiyânde (son ?) of Allâlagauda of [Am] chavâdi, Chikkagauda of Handarakanaḥallî, Marabegauda of Haṭalakôṭe, Râghavagauda, Mâdigauda of Tibbiḥallî, Môṭagauda of Eraganahallî and other *prabhu-gaudus* having assembled:—Be it well. On Thursday with the constellation Anûrâdhâ, being the 11th lunar day of the bright half of Āshâda in the year Virôdhi, Śaka year 1212, gave away the village Guḍdavâdi in Yenñenâḍ with all the rights within its four boundaries as sarvamânya with pouring of water, to last as long as the earth, moon and sun

endure, to Periyabhaṭṭākar, the priest (*purōhita*) of the god Śrīraṅganātha in Śrīraṅga and Kūrattu Śri Vēdavyāsa-chaturiga-piranda-Perumāl (holy person, son of Vēdavyāsa, chaturiga ? called also Kūrattu).

Note.

This inscription is of some interest as it records the gift of a village Guḍdavāḍi to the master of ceremonies (*purōhita*) in the famous Vishṇu temple of Raṅganātha in the island of Śrīraṅgam in the Trichinopoly district. The gift was made by various prabhu-gaudus of the country. Various epithets in their praise are given. The date given corresponds to Thursday, 30th June 1289 A.D., a day with Anūrādhā constellation (taking Ś 1211 Virōdhi as the year meant). It falls within the reign of Narasimha III. The donee was Periyabhaṭṭāraka, son of Vēdavyāsa, surnamed Kūrattu. Kūrattālvān was a devotee of the famous Vaishṇava reformer Rāmānujāchārya. He is said to have allowed himself to be blinded by a bigoted Chōla king to save his guru from unjust punishment. The dance is said to be a descendant of his. What *chaturiga* means we do not know. Does it mean fourth of that name?

51

In the deserted village Hongalavāḍi, in the Chandakavāḍi hobli, on a slab standing in a shrine called Śāśanada Māri gudi.

Size 6' — 6" × 3'

Kannada language and characters.

ಹೆಂಡಕವಾಡಿ ಹೊ೦ಬಳಿ ಬೈಜರಾಕ್ ಹೊಂಗಲವಾಡಿ ಶಾಸನದ ಮಾರಿ ಗುಡಿಯಲ್ಲಿ ನಟ್ಟ ಕಲ್ಪ.

ಪ್ರಮಾಣ 6'—6"×3'.

1. ಸ್ವಾಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಧ್ಯದಯ
 2. ಶಾಲವಾಹನ ಸಕ ಪರುಪಂ ರಳಿಳಂನೆಯ
 3. ಒಹುಧಾನ್ಯ ಸಂಪತ್ತರದ ಜ್ಯೇಷ್ಠ ಬ ದಂಲಾ ಸ್ವ
 4. ಶ್ರೀ ಶ್ರೀ ಮನ್ಮಾಹಾವಂಡರೇಷ್ವರ ನಾಳುವ
 5. ಗೋವಿಂದ ರಾಜಗಳ ಕಾಯ್ದರ್ಕ ಕರ್ತರಾದ ತಿ
 6. ಮ ನಾಯಕನವರೂ ನವಿಲುರಲಾಳುತ್ತ
 7.
 8. . . . ಮಂಟಪೆ
 9. ಸುಂಕ
 10. . . . ಹೆರವಾರು
 11. ಹರಾ . . . ವಾಧಮ್ರ
 12. ಸುಖಾರ್ಥಾಯಿಗ ಇಂ ಅಕ್ಷರದಲು ಮೂವತ್ತುಮು
-
-

16. ಮಾನ್ಯ ಪೂರ್ವ
17. ಗೊ ಉ ಬ್ರಾಹ್ಮರ ಕೋಂಡ ಪಾಪದಲ ಹೋಕರು ಯಂದು ಕೊಟ್ಟ ಸಿಲಾ
18. ಸಾಸನ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. svasti śrī vijayābhuyada
2. Śalivāhana saka varusham 1440 neya
3. Bahudhānya-samvatsarada Jyēshṭha ba 10 lū sva
4. sti śriman-mahā-maṇḍalēśvara Sāluva
5. Gōvindarajāgala kāryake kartarāda Tim-
6. manāyakanavarū Navilūral ālutta
7.
8. manṭapake
9. sunka
10. horavāru
11. harā vā dharma
12. suvarṇādāya ga 33 aksharadalu mūvatta mu
- 13-15
16. mānya pūrva
17. gōū-Brāmhara konda pāpadali hōharu yandu koṭṭa silā-
18. sāsana manga�a mahā śrī śrī śrī

Note.

The huge slab on which this is engraved is housed in a small shrine and worshipped occasionally. It is called Śāsanada Māri and is situated in the midst of a thick forest belonging to the Chāmarājanagar Taluk. Remains of broken pottery, bricks, etc., in the vicinity indicate that once on the site stood a big village. It is believed that when there is drought in the neighbourhood people go to this stone slab and worship it and then there will be heavy rain. The slab is thus covered with a thick coating of oil, clarified butter and occasionally with boiled rice by the devotees. It was with very great difficulty that the slab was washed clean and even then it was not possible to take a good estampage of the inscription engraved thereon or copy it fully.

The inscription records the gift of some village of the annual rental value of 33 gold gadyāṇas with all the rights of possession and free of tax for the maintenance of some manṭapa. The gift is said to have been made by Timmanāyaka ruling at Navilūr, agent for the mahāmaṇḍalēśvara Sāluva Gōvindarāja, on the 10th lunar day of the dark half of Jyēshṭha in Ś 1440 Bahudhānya corresponding to June 3, 1518 A. D. Sāluva Gōvindarāja was a governor of the southern portion of the Mysore District under the Vijayanagar king Kṛishṇarāya (see E. C. IV Chamarajanagar 37

of 1517 A. D., 99 of 1523 A. D., 111 of 1523 ? T.-Narsipur 42 of 1521 A. D., 73 of 1519 A. D. Nanjangud 195 of 1513). Timmaṇanāyaka is referred to in Chamarajanagar 111 of 1523 as agent for Sāluva Gōvindarāja. In T.-Narsipur 42 Sāluva Gōvindarāja is called *Sirah-pradhāna* of Kṛiṣṇarāya. He was the younger brother of Mahāpradhāna Sāluva Timmarasa Vodeyar (Nanjangud-195) known in stories as Appāji. There is also a mahāpradhāna Timmaṇṇa Daṇṇāyaka referred to in inscriptions at Mēlukōṭe, Seringapatam Taluk 86 of Ś 1393, 89 of Ś 1330 but he is evidently different from the Timmaṇāyaka of the present record.

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In the forest village Bānagavāḍi in the hobli of Chandakavāḍi, on a slab standing in front of the Mārigudi.

Size 6' × 2' -- 6"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚೆಂಡಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆನ್ನ್ಯ ಗ್ರಾಮ ಬಾನಗವಾಡಿಯ
ಮಾರಿ ಗುಡಿಯ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ತ್ವರಣ 6'×2'—6"

ಮುಂಭಾಗ

1. ಸ್ವಾಸ್ಥ ಶ್ರೀ ವಿಜಯಾಂಶ್ಚ
2. ದೆಯ ಸಾಲಪಾಹನ ಘರ ವರುಷ
3. ಗಳಿಳಿನೆಯ ಸಂದ ವತ್ತ್ರು ಮಾನಕೆ ಸಂ
4. ದ ರುದ್ರಿಶೋದಾರಿ ಸಂವತ್ಸರದ ಶ್ಲಾಷಣ ಬ
5. ಗಂ ಲು ಶ್ರೀ ಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ಸದಾ
6. ಶಿವರಾಯ ಮಹಾರಾಯರು ಶ್ರಿಧ್ರಿಯ ರಾಜ್ಯಂಗೆ
7. ಯಿವುತ್ತ ಯಿರುವಲ್ಲಿ ಮಂನು ಲಾಧಿಕ್ಷರ ಮಂಜಿ ಹೊ
8. ಕ್ಷರ ಕಾಯಿವ ಮಾಲಾಂತರ ಮಲ್ಲ ಬನವ ಸಂಕರ
9. ವಂಕಿ ನಾರಾಯಣ ಹೊತುಳಿ ಗಂಟು ದುಷ್ಪಿರ ಕಂನಡಿ ಕಾ
10. ಒತಿ ಮಾಡುವ ರಾಯರಾವುತ್ತರ ಗಂಡ ಕೊ
11. ಉತ್ತರ ಮಾಯಪ್ರನಾಯ್ಯರ ಮಕ್ಕಳು ತಿಂಮಪ್ರನಾಯಕರು
12. ಪುಂಮತ್ತರ ಉಪ್ಪರಿಕೆಯ ಮಂಡದ ಸಿಹಾಂನನಾಗ್ರಿಗಂಣ್ಯ
13. ರಾದ ಮಹಾಮಹಿತ್ತಿನೊಳಗಾದ ಮಾದೇವರಿಗೆ ಕೊಣ್ಣಿ ದಾನಸಾಥನ
14. ದ ಕ್ರಮ ವೆಂತೆಂದರೆ ನಂಮ ನಾಯ್ಯತನಕ್ಕೆ ನಲುವಫೇಯಿದ
15. ಸ್ವಾಧೋಽಗಣ ಬಾಣಾವಾಡಿಯಿಂಬ ಗ್ರಾಮವನು ನಿಮಗೆ
16. ಅಧೋಽದಯ ಪುಂಣ್ಯಕಾಲದಲ್ಲಿ ನಂಮ ತಂದ ತಾಯಿ
17. ಗಳಿಗೆ ತ್ರಿಸಂಧಾರ್ಕಾಕಾಲದಲ್ಲಿ ಪುಂಣ್ಯವಾಗಿಂದೆಂದು
18. ನಿಮಗೆ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟಿವಾಗಿ ಈ ಗ್ರಾಮಕ್ಕೆ
19. ನಲುವ ಚತುಃ ಸಿಎಮೆಯ ವ್ರೋಧಗಾದ ಕೆಣೆ ಗಡ್ಡೆ ಬೆದ್ದಲು
20. ತೋಳ ತುಡಿಕೆ ಅಣೆ ಅಚ್ಚುಕಟ್ಟು ಕಳ ಕೊತಾರ ಕಾಡಾ
21. ರಂಭ ನೀರಾರಂಭ ಕಿಳುಕುಳ ನುವನಾರ್ಥದಾಯಿ ಸುಂ

ಹಂಡಾಗ :

22. ಕಥತ್ತಾದಾಯ ನೀರ
23. . . ಜಲ ಪಾಶಾಣ ಅಕ್ಷೇ
24. ಜೊಯಾಗಾಮಿಸಿದ್ದ ಸಾಧ್ಯಂಗ
25. ಈಂಬ ಯೇನುಂಟಾದ ಸರ್ವ
26. ಸಾಮ್ಯವನೂ ಸರ್ವ ಮಾನ್ಯವಾಗಿ
27. ಆಗುಮಾಡಿ ಅನುಭವಿಸಿಕೊಂಡು
28. ನಮಗೆ ಪುಂಜ್ಯವಾಗೆಯಂದು ಹೆ
29. ರಸಿ ಶಿವಾಂಜ್ಲಿನೆಯನು ಮಾಡಿಕೊಂಡು
30. ಸುಖದಲ್ಲಿ ಯೆರುವರಿಯೆಂದು ಕೊಟ್ಟು
31. ದಾನ ಸಾಧನನಾ || ಯಿದಕೆ ಆಮನಾನೊಬ್ಬು ತ
32. ಷ್ಟಿಡಿ ಸ [ಪ] ಶರಿಸಿದರೆ ತಂಮ ತಂದೆ ತಾಯಿಗಳ ವಾರ
33. ಜಾಸಿಯಲ ಕೊಂಡ ಪಾಪಕೆ ಹೋಹರು ಗೋವ
34. ಬಾರ್ಜಂತರ ಕೊಂದಪಾಕಕೆ ಹೋಗುವರು ಗಂಗೆಯ
35. ತದಿಯಲ ಕರ್ತಿಲೆಯ ಕೇಂದ ಪಾಪಕೆ ಹೋಹರು
36. ಯಿ ಘರ್ಮಂವನು ತಪ್ಪದೆ ನಡಿಸುವಂತಾವರು
37. ಗಳಿಗೆ ಸಹಸ್ರ ಅಶ್ವಮೇಧಂಗ್ರುದ ಪುಂಜ್ಯ ಚಹು
38. ದು ದಾನ ಮಾನ್ಯಪೂರ್ವಧಾರೆ ಪಾಡಿ [ದೆ] ಯೆಂದು
39. ಸಾಧನ | ಸ್ವದತ್ತಾಧ್ವಿಗು
40. ಇಂ ಪುಂಜ್ಯಂ ಪರದತ್ತಾನು ಪಾಲನಂ ಪರದತ್ತಾ ತೆ
41. ಕಾರೇಣ ಶ್ವದತ್ತಂ ನಿಷ್ಪಲಂ ಭವೇತ್ "

Transliteration.

1. svasti śrī vijeyādbhu-
2. deya Sālivāhana-shaka-varusha
3. 1485 ne sanda varttamānake san-
4. da Rudirōdgāri-saṃvatsarada Śrāvaṇa ba
5. 10 lu śrīman mahārājādhirāja Sadā-
6. sivarāya-mahārāyaru prithviya rājyam-ge-
7. yivutta yiruvalli Maṇuu [Ku] lādhīśvara maṛeho-
8. kkara-kāyiva māṛāntara-malla Basava-Sankara
9. Vanki-Nārāyaṇa hokula-gantū duṭṭura-kannaḍi kā-
10. nti-māduva rāyārāvuttara-gaṇḍa Ko-
11. üttura Māyappa-nāyakara makkaṭu Timmappa-nāyakaru
12. Vummittura Upparikeya-inatada sihvāsanā-graganya-
13. rāda mahā-mahattinolagāda Mādēvarige koṭṭa dāna-sādhana-
14. da krama-ventendare namma nāykatanakke saluva Ghaleyada
15. sthaladolagāna Bāṇagavādi yemba grāmavanu nimage

16. Ardhôdaya-punya-kaladalli namma tandem-tâyi-
17. galige tri-sandhyâ-kâladallu punyavâga-bêkendu
18. nimage dhârâ-pûrvakavâgi koṭtevâgi i-grâmakke
19. saluva chatuh-sîmeya volagâda kere gadde beddalu
20. tôta tuđike aŋe achchukat  ka a koṭhâra kâdâ-
21. rambha nirârambha kîruku a suvarnâ-dâya sum-

back.

22. ka bhattâdâya nira-
23. . . . jala pâśâna akshî-
24. ni yâgâmi siddha sâdhyam-ga-
25. lemba yênuñt a sarva-
26. sâmyavan  sarvamânyavagi
27. âgumâdi anubhavisikon du
28. namage punyavâgali yendu ha-
29. rasi Šivârchechaneyanu mâdikon du
30. sukhadalli yiruvari yendu koṭta
31. dâna-sâdha (na) nâ || yidake âvanâna obba ta-
32. ppidisa [pa] harisidare tamma tandem-tâyigala Vâra-
33. nâsiyali konda pâpake hôharu gôva
34. Brâmhara konda pâpake hôguvaru Gangeya
35. tađiyali kapileya konda pâpake hôharu
36. yi dharmavanu tappade nađasuvantâvaru-
37. galige sahasra-Aśvamêdhâm-gaida punyavahu-
38. du dâna-mânya-pûrva dhâre-mâdiyendu
39. sâdhana | sva-dattâ dvigu-
40. n am pumnyam para-dattânu-pâlanam para-dattâpa-
41. hâr pa sva-dattam nishphalam bhav t ||

Translation.

Be it well. On the 10th lunar day of the dark half of Śrâvâna of the year Rudhirôdgâri, 1485 years having elapsed in the Śâlivâhana era, while the king of kings, Sadâśiva-mahârâya was ruling the earth :—

Timmappa Nâyaka, son of Kovutt r Mâyappa Nâyaka, chief of the Mannulas (Mannulâdhîśvara), protector of those who take refuge under him, punisher of those who fight with him, a Saṅkara to Bull (Basavaśankara), Vanki-Nârâya a, a knot at the navel (*hokuļagan tu*), a mirror to the wicked, punisher of the kings and warriors who transgress laws of the virtue (kânti-mâduva) gave the following charter

to Mâdêvar, chief of the throne of Upparikeya-Mâta in Ummattûr and belonging to the *mahâmahattu* :—

As we have given you with the pouring of water the village Bânagavâdi in Ghaleya-sthala belonging to our office of nâyaka, on the holy occasion of Ardhôdaya, in order that merit might accrue to our parents in the three *sandhyâs* (junctions of time, morning, midday and evening), you may take possession of and enjoy all the rights including ail tanks, rice fields, dry lands, gardens, *tudike* (kitchen gardens?), *kalâ* (threshing floor), *koṭâra* (granary), *kâdâramba* (lands cultivated by natural supply of water like rain), *nirâramba* (lands cultivated with the help of artificial irrigation) *kirukula* (tolls on minor articles), *surarnâdâya* (income in gold), *sunka* (customs duties), *bhattâdâya* (income in paddy), water streams, rock, imperishables, future income, present resources and possibilities within the four boundaries of this village and bless us that merit might accrue to us and conducting the worship of Śiva you may remain happy. Thus is the charter given :—

He who violates this and confiscates will be guilty of the sin of killing his parents in Vâraṇâsi. He will incur the sin of killing cattle and Brahmans. He will incur the sin of killing tawny cows on the banks of the Ganges. To those who carry on this charity without fail will come the merit of doing thousand horse-sacrifices Given with pouring of water as a gift and *mânya* (endowment to be respected by all).

Protecting another's charity is twice as meritorious as making a gift oneself. By confiscating another's gift, even one's own gift is rendered fruitless.

Note.

This inscription registers the grant of the village Bânagavâdi by a chief named Timmappa Nâyaka of Kovuttûr (same as Coimbatore) to Mâdêvar, head of a Vîraśaiva matt named Upparigeya-mâtha in the village Ummattûr (in the same taluk of Châmarâjanagar) during the reign of Sadâśivarâya, king of Vijayanagar. It is dated Š 1485 Rudhirôdgâri sam. Śrâv. ba. 10 corresponding to August 13, 1563 A.D. It is further stated that the gift was made at the time of Ardhôdaya-punyâkâla (line 16). Such a conjunction occurred on January 24, 1563, the new-moon day of Pushya with Śravaṇa nakshatra and Sunday, etc. The inscription itself was set up after nearly six months from the time the gift was made.

The titles of the chief are very peculiar.

Ardhôdaya occurs according to Nirṇayâmrita: amârkapâta Śravanair yuktâ chen Mâgha-Paushayôḥ Ardhôdayas sa vijnêyah kôti-sûrya-grahais samah; during the conjunction of New Moon day, Sunday, Vyatipâta yôga, Śravaṇa constellation in the months of Pushya and Mâgha and is considered very sacred. According to Nirṇayasindhu, Ardhôdaya can only occur in the month of Mâgha.

53

On a slab lying near the Mâri temple in the same village Bâñagavâdi in the same hobli of Chandakavâdi.

Size 4' × 2'

Kannada language and characters.

ಜಾಮುರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆನ್ನ್ಹ ವಿಲೇಜ್ ಬಾನಗವಾಡಿಯ ಮಾರಿ ಗುಡಿಯ ಶಾಸನದ ಪಕ್ಕದಲ್ಲಿರುವೆಡು.

1 ಕಾಶಿಧರ್ಮ

2 ದ್ರಾಷ್ಟಾ

Note.

This short inscription consists only of two lines Kâsi-dharmada-grâma, meaning the village given away for the charities of Kâsi. Apparently the income of the village was given away for some acts of charity at Benares. The characters seem to be of the 17th century.

It is interesting to note in this connection that Kanthîrava Narasarâja Vadeyer I of Mysore granted for feeding 100 Brahmans daily at Benares during some months and for certain services in the Viśvēsvara temple in the same holy place the income of Honganûr-sthala including the villages Honganûr, Rêchamballi, Jôtigaudana-sthala, Timmegavudanapâlyâ, Belavatta, etc. (Chamarajanagar 42 of 1650 A.D.). It is probable that Honganur being not far off, the village in which the present inscription is set up might have been also included in the list of the villages granted by the Mysore king. If so the record belongs to his reign 1638-1659 A. D.

54

On a vîragal in the deserted village Tonñûrkôte near the village Attugûlipura in the hobli of Chandakavâdi.

Size 6' × 4'

Kannada language and characters.

ಜಾಮುರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೈಜರಾಕ್ ತೊಣಿ ರು ಕೋಚೆಯಲ್ಲಿರುವ ವೀರಗಳು.

ಪ್ರಮಾಣ 6' × 4'

ಒನ್ನೆಯ ಅಡ್ಡಪಟ್ಟ.—

1 ಜಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಬಿ ॥ ೧೦ ದಯ ತೆಂಡನೂರ ದೇವರ ಮಾ

2 ದಿಗ್ಭಾವನಮಗ ದೇವಣ್ಣ ಮಾಕವ್ಯೇಯವರಿಗೆ ಅರಿಕುಳಾರದಮು

ಒನ್ನೆಯ ಅಡ್ಡಪಟ್ಟ.—

1 ಲಗಿಡ್ಡಗೌಡರಮರವರು ನಿಲಸಿದ ಏರಾಗುಲು

Transliteration.

I Band—

1. Jaya-samvatsarada Śrâvaṇa ba 10 dalu Tonḍanûra Dêvara Mâ-
2. digaudana maga Dêvamñña Mâkavveyavarige Arikuṭhârada Ma--

II Band—

1. li Giḍagauḍarayaravaru nilisida vîragalu.

Note.

This records the setting up of a vîragal by Mali Giḍagauḍaraya of Arikuṭhâra to the memory of Devan̄na and (his wife) Mâkavve. Devan̄na is said to be the son of Dêvara Mâdigauda of the village Tonḍanûr (called Tonñûr). The date is given as Jaya sam. Śrâva. ba 10 and no Śaka year is given. The characters appear to be of the 16th century and the inscription may belong to August 4, 1534, if S 1456 Jaya is taken as the year referred to.

55

At the village Aṭṭugūlipura in the hobli of Chandakavâdi on a stone in the field of Chenna Nañjayya,

Size 2' — 6" × 2' — 0"

Kannaḍa language and characters.

ಃಾಮೇರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಅಟ್ಟಗೊಳಿಪುರದ ಚಂನ
ನಂಚಯ್ಯನ ಹೆಲಲದಲ್ಲಿ ನೆಟ್ಟಿರುವ ಕಲ್ಲು.
ಹೆಚ್ಚಾಗಿ 2'—6" × 2'—0".

1. ○ ದುಮ್ಮುಕ್ತಿ ಸಂಪತ್ತಿರದ
2. ○ ಚೈಯಿತ್ತು ನು ರ ಯೀ ಸುಂದರ
3. ○ ಶ್ರೀಮತು ನಜ್ಜನ ಶುದ್ಧ ಶಿವಾಚಾರ
4. ○ ಸಂಪಂನರಾದ ದೇವಾ ಪ್ರಜ್ಞಿಮಹಾ
5. ○ ಮಹಾತ್ಮ ಮೇಳಗಾದ ಅಂನದಾನಿ ದೇ
6. ○ ವರ ಸಿಷ್ಟಿರು ಲಂಗಣ ವೋಡೆಯರ
7. ○ ದೇವರಿಗೆ ಅಟ್ಟಗುಳಿಯ ಪುರ
8. ○ ದ ಚಿಂನಿಗ್ಯಾನವರ ತಂಮ ಸಂಬಂಗ
9. ○ ಪುದನವರು ತಂಮ ಸೂತ್ರ ಗುತ್ತಿಯ ಗ್ರಾಮಕ್ಕೆ ನ
10. ಲುವ ಕಹಿನ ಮೂಲೆಯ ಹೆಲನ್ನಿ ಅತಿಪಾಲ್ಯ
11. ಕ್ಕ ಕೆಳಪ್ಪ ಕೊಡಗೆ ಯಿಂತಪುದ ಸಲ್ಲ [ದ] ಳು
12. ಏ ದಂತಕವರು ಗಂಗೆ ತಡೆಯಲ ಕ
13. ಏಲೆಯ ಕೊಂದ ಹಾಪಕೆ ಹೋಗುವರಿ
14. ಯಾದಕ್ಕ ತಭಿದವರು ಸತ್ತುಕತ್ತೆಯ
15. ಅಂದು ತೊರಳಿಯ ನೀರ ಕುದಿ
16. ದು ಹೋಗುವರು.

Transliteration.

1. ° Durmmuki-samvatsarada-
2. ° Chaiyitra su 1 yî Sômavara-
3. ° srimatu sajjana-suddha-sivâchâra-
4. ° sa mpañnarâda dêvâprutvi-mahâ-
5. ° mahâttinolagâda Amnadarâni-dê-
6. ° vara shishyaru Lingâna-vodeyara-
7. ° dêvarige Attaguliya-pura-
8. ° da Chemnigayyanavara tamma Sañnapaga-
9. vuðanavaru tamma sûtra-guttiya grâmakke sa-
10. luva kappina-mûleya-holannu atiti-pâlna-
11. kke koṭṭa kodage yintappuda salsa [da] lu-
12. pidantahavaru Gange-tâdiyali ka-
13. pileya konda pâpake hôguvari
14. yidakke tappidavaru satta katteya
15. tindu toraleya nîra kuđi-
16. du hôguvaru.

Note.

This records the gift of some land described as Kappina-mûleya-hola as *kodige* by Sañnapagauḍa, younger brother of Channigayya of Attagûliyapura to a Vîraśaiva priest named Liñgâna-Vodeya-dêvar, disciple of Annadarânidêvar for feeding guests. The land is stated to be situated in the village belonging to the donor as *sûtragutti*, i.e., land given away to a priest. The donee is described as possessed of the pure Sivâchâra of righteous people and belonging to the mahâ-mahattu of heaven and earth. A severe imprecation is laid against the violators of the grant.

The date of the record is given as Monday, the 1st lunar day of the month Chaitra in the year Durmukhi. The date is not expressed in terms of any era. The characters seem to be of the 17th century and the inscription may correspond to March 17, A.D. 1656, a Monday (taking S' 1578 Durmukhi as the year intended).

56.

On a stone set up in the dry land of Mahamad Gaus to the north of the village Punajûru in the same Chandakavâdi hóbli.

Size 3' × 3'.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂಡಕವಾಡಿ ಹೋಬಳಿ ಪುಣಿಪೂರು ಗ್ರಾಮದ ಉತ್ತರಕ್ಕೆ ಮಹಮದ್
ಗೌಸ್ ನಾಹೇಬರ ಹೊಲದಲ್ಲಿ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 3'.

1. ಶ್ರೀ ಅಳೋರೈಶ್ವರ ದೇವರು
2. ಸ್ವಾಸ್ಥಿಶ್ರೀಮನ್ ಕಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ

3. ದೇವರಾಯ ಮಹಾರಾಯರು ಶ್ರೀಕೃಂಗೆಯ್ಯತಿರಲು
4. ಮಾತ್ರದೇವ ದಂಜಾಯ್ಯ ರೈಯರಪರು
5. ಯಾದ್ವಲ್ಲಿ ಸ್ವತ್ತಿಶ್ರೀನಕವರಂತೆ ರಷಿಜಿನೆಯ ಸಮಯ ಸಂಪತ್ತಿರದ ಚಯಿ
6. ತ್ರೇಸುಧ ಇಜ ರಲು ಶ್ರೀ ಯಂಜನಾದ ಹರದನಹೆಣಿಯ ದಿಷ್ಟಿಲಂಗೇಶ್ವರ ಶ್ರೀ
7. ಅಣೆಲೇಶ್ವರ ದೇವರ ಅಮಿತಪದಿ ನಂದಾದೀವಿಗೆಯ ಘರ್ಮನಡಿವಂತಾಗಿ ಉಡು
8. ವಂಕನಾಡ ಗಾಜನೂರಗ್ರಾಮ ರ ಹರದನಹೆಣಿಯ ಸ್ಥಳದ ಕಳಿಮಾಡಿಯ
9. ಹರ ಹರಗಲು ಪಡಲ ಮಲೆಯ ಕೆಂಮಂಜು ದೇಮಿಗೆ ಶುರದ . . .
10. . . ದೇವರತೋಽಬಂಗಲು ಅಣೆಲೇಶ್ವರ ಹೊಲ ಗಡೆ
11. . . ಮದಲೆಯ ದ ಹೊಂಗಂಣೆಯ ಹೆಣಿಗ್ರಾ
12. ಮಾದ ಸಮನ್ತ ಗೆಲಡಾಗಳು ಕೆಣಿಷ್ಟ ದನಸಾನನ ಈ ಗ್ರಾಮದಿಂ ಬಂಗಲು ಉಡುವಂಕನಾಡ
13. . . . ಪುಣಿಜಾರ ಗ್ರಾಮ ಅಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಗಡ್ಡೆ ಬೆದ್ದಲು ತೋಽಭಿತು
14. ಡಿಕೆ ಮನೆ . . . ಗುತ್ತ ಗೆಬಿಸ್ತಿ ಗೋಮಾಳ ಸುಂಕನುಂಚಾರದಾಯ ಈ ಗ್ರಾಮಕೆ
15. ಭತ್ತಾದಾಯ ಮೊದಲಾದ ಸಹ್ಯನಾಷಾಂವ್ಯ ಈ ಗ್ರಾಮಕೆ ಸಲುವ ಸುಂಕ ಸುವನಾರ್
16. ದಾಯಕೊಂಬಾಜು ನಿಧಿಸಿಕ್ಕೇಪೆ ಜಲಪಾಶಾಜ ಸಿದ್ಧಸಾಧ್ಯ ಆಗಾಮಿ ಮೊದಲಾದ ಅ
17. ಷ್ವಾಷೋಗತೇಜನಾಷಾಂಪ್ಯ ಅಗುಮಾಡಿ ಆ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ (ಕೆಳಗಿನ ಪಂಕ್ತಿಗಳು ಸರೆದು ಹೋಗಿದೆ) ಕುಳಗೆ ೪೪
ಹೊನು ಅಕ್ಷರದಲು

Transliteration.

1. śri Aṇilēśvara dēvaru
2. svasti śrīman mahārājādhirāja rājaparamēśvara śri vīrapratāpa
3. Dēvarāya-mahārāyaru prithvī-rājyam-
geyyuttiralu
4. mātya Dēva-damññāykaraiyavararu
5. yirddalli svasti śri saka varusha 1351 neya Samaya (Saumya) samvatsarada
Chayi-
6. tra sudha 15 ralu śri Yenñenāda Haradanahalliya Dibya Lingēśvara śri-
7. Aṇilēśvara-dēvara amritapaḍi nandādīvigeya dharma naḍavantāgi Udu-
8. vankanāda Gājanūra grāma ! Haradanahalliya sthaṭada Kalimadiya
9. Hura . . . haragalu padala Maleya Kemmañnu Dēmige Purada . . .
10. . . . dēvara tōṭa baḍagalu Aṇiledēvara hola gade
11. . . . Maḍileya . . . da Hongaṇṇiyahalli-grā-
12. mada samasta-gauḍugalu kotṭa dana-sāsana ī-grāmadim baḍagalu Udu-
vankanāda
13. . . . Puṇajūra grāmā ā-grāmakke sērida gadde beddalu tōṭa tu-
14. ḏike mane . . . guttage basti gōmāla sunka suvarnādāya ī-grāmake
15. bhattādāya modalāda sarvva-svāmmya ī-grāmake saluva sunka suvarnā-
16. dāya horavāru nidhi nikshēpa jala pāshāṇa siddhha sādhya āgāmi moda-
lāda a-
17. shṭa—bhōga tēja-svāmya āgumādi ā-grāmakke saluva kuḷa ga 44 honnu
aksharadalu.

Note.

This inscription slab is worshipped as a goddess by the villagers of Puṇajūr who belong mostly to the tribe of Sōligar. The lines at the bottom are quite worn out and cannot be deciphered.

It records the gift of the village Gājanūr of the annual rental value of 44 hons in Uduvankanāḍu, south of Puṇajūr with all the rights by the gaudus of the village Honganṇiyahallī for the service of food offerings and perpetual lamp for the god Divyalingēśvara Añilēśvara of the village Haradanhallī in Yenṇenāḍ.

The grant is said to have been made on the 15th lunar day of the bright half of Chaitra in the year Saumya, S' 1351 when Dēvarāya (II) was king of Vijayanagar and Dēvadaṇḍyaka was the governor..... The date corresponds to 20th March, A.D. 1429, a day of lunar eclipse.

57

At the village Eūdipadaga, in the hobli of Chandakavāḍi, on a stone standing in a field to the west.

Size 5' × 6" × 2' – 6".

Kannada language and characters.

ಕಾಮೆರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಒಳಿಪಡಗ ಗ್ರಾಮದ ಪೆಟ್ಟಮಕ್ಕೆ
ಹೊಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ $5\frac{1}{2}' \times 2\frac{1}{2}'$.

1. ಓ ಸ್ವಸ್ತಿಶ್ರೀ ಮಂನ್ಯಹಾರಾಜಾಧಿ
2. ರಾಜ ರಾಜಪರಮೇಶ್ವರ ಅರಿರಾಯವಿ
3. ಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ
4. ಚೆತುಸ್ನಮುದ್ರಾಧಿಪತಿ ಶ್ರೀವೀರ ದೇವರಾಯ
5. ಬಡೆಯರು ತ್ರಿಧೀರಾಜ್ಯಾಗೆಯ್ಯಾತ್ಮರು
6. ಶ್ರೀಹತೆಕವರುಪ ಇಂಧಿಂ ಸಂದವ
7. ತ್ರೈಮಾನ ಸರ್ವಥಾರಿ ಸಂಪತ್ತರದ ಮಾರ್ಗಶಿರ [ತು] ಇಂ
8. ಸೋಮವಾರ ಅಂಮೆಳಯಕಗ
9. ಸ .. . ಉಡುವಂಕನಾಡ ಸಮಸ್ತಪ್ರಚೆಗಪುಂಡು
10. ಗಳು ಗಾಜನರ ಮಲ್ಲಿಕಾಜುನ ದೇವರ
11. ಯ ಅಂಗರಂಗ ಭೋಗ ನದದೀವಿಗ [ಗ ಕೆಣ್ಣ] ದಾನ
12. ಶಿರಾಶಾಪನ ಕ
13. ಲ ಬಾಳಿಗವಾಡಿಯೋಳಗಳ ಮನಣಹಳ್ಳಿಯ ಗ್ರಾ
14. ಮನು ಯೀಗ್ರಾಮಕೆನಲುವ ಚೆತುಸ್ನೀಮೆ
15. ಯೋಳಗಳ ಗಂಡೆಬದ್ದಲು ಕೆಳೆ ತೋಳಿ .. .
16. ನಧಿನಿಕ್ಕೇಷ ಸಿದ್ಧ ನಾಧ್ಯ ಆಗಾಮಿ .. .
17. ದ ಅಪ್ಪಿಭೋಗ ತೇಜಯೇನು . . . ದೂರಾ
18. ರಾಘವರ್ವಕವಾಗಿ ಅಂದಂಡ್ರಾಕ್ಷಫಾಷಿಯಾಗಿ ನಡ

19. ನುವಂತಾಗಿ ಕೊಟ್ಟಿ ದಾನಶಾಸನಾ ಯೀಥಮರ್ಮನು ಆ ಚಂ
20. ದ್ವಾಕ್ಷರಸ್ಯಾಯಿಯಾಗಿ ನಡಸುವರು
21. ದಾನಪಾಲನಯೋಮರ್ಮಧ್ಯದಾನಾಚ್ಚೇ ರಯೋನು ಪಾಲನೆ
22. ದಾನಾಸ್ವರ್ಗಮವಾಪ್ಯೋತ್ತಾತ್ ಪಾಲನಾದಚ್ಚೇ ತಂ
23. ಪದಂ ಯೀಥಮರ್ಮವ ಅಳುಫಿದವರ ಹೀಂಗೆ
24. ಈ ಸ್ವದತ್ತಾಂಶರದತ್ತಾಂವಾ ಹೋಹರೇತಿ ವ
25. ಸುಂಥರಾಂಘಟ್ಟಿವರಿಪ ಸಹಕರ್ತೃಣಿ ವ್ರಿಷ್ಣಾ
26. ಯಾಂ ಜಾಯತ್ತೇ ಶ್ರೀಮಿ ಯೀ ಥಂಮರ್ಮವ ನಾ
27. ರೈಣುರು ಅಳಿಫಿದವರು ವಾರಣಾಶಿಯಲ್ಲಿ ಕೂ
28. ಶಯನೂ ಬಾಂಕ್ಯಾರನೂ ತಂಮ ಆರಾಧ್ಯರ
29. ನೂ ವಧಿಸಿದ ಪಾಪಕೆ ಹೋಹರು ಶ್ರೀ

Transliteration.

1. svasti śrīmamn mahārājādhi-
2. rāja rājaparamēśvara arirāya-vi
3. bhāda bhāshege-tappuva-rāyara-gaṇḍa
4. chatussamudrādhipati śrī Vīra Dēvarāya
5. Odeyaru prithvī-rājyaṁ geyvuttiru-
6. ttiha śaka-varusha 1330 sanda va-
7. rttamāna Sarvadhāri- samvatsarada Mārgaśira [śu] 15
8. Sōmavāra Ammaleya Kaga
9. sa Uduvankanāda samasta-praje-gavumdu-
10. galu Gājanūra Mallikārjuna-dēvara
11. ya angaranga-bhōga nada-dīvige [ge koṭṭa] dāna-
12. śilā-śāsana ka
13. la Bāṇagavādiyolagaṇa Masaṇahalliya grā-
14. mavanu yī-grāmake saluva chatussime-
15. yo lagana gadde beddalu kere tōṭa
16. nidhi nikshēpa sidha sādhya āgāni
17. da ashta-bhōga tēja yēnu danū dhā
18. rā-pūrvakavāgi ḍāchandrārkkasthāiyāgi nāda-
19. suvantāgi koṭṭa dāna śāśanā yī dharmavanu ā-chan-
20. drākka-sthāiyāgi naḍasuvaru
21. dāna-pālanayōr madhye dānāch chhreyōnu-pālane
22. dānā . . . svargam avāpnōti pālanād achchutam
23. padam yī-dharinava alupidavara palanga-
24. lu sva-dattām para-dattām vā yō harēti va-
25. sundharām shashṭi varisha-sahaśrāṇi vrishṭā-
26. yām jāyatte krimi yī dharmavanu ā-
27. robbaru alipidavaru Vāraṇāśiyalli kau-

28. leyanū Brâmharanū tamma Ârâdhyara-
 29. nû vadhisida pâpake hôharu śrî ||

Note.

This is an inscription of the reign of the Vijayanagar king Dêvarâya I. The usual titles, king of kings, Paramêśvara over kings, punisher of hostile kings, champion over kings who break their word, lord of the four seas, are applied to the king. It is dated S' 1330 Sarvadhâri sam. Mârga, [śu] 15, Sô corresponding to December 3, 1408 and records the gift of the village Masañahalli in Bâñagavâdi with all rights for the services of decorations to the god, festivals and perpetual lamp in the temple of Mallikârjunadêvaru in Gâjanûr, (a village about 4 miles off from Bûdi-padaga). The donors were the *Prajegavundus* of Uduvankanađ belonging to Ammale (?). The usual imprecatory stanzas follow. At the end is an imprecatory sentence meaning that those who violate this charity will incur the sin of killing tawny cows, Brahmans and their *âradhyar* in Benares.

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On a stone set up to the west of the Mâri temple of Mûdala agrahâra, a hamlet of Ummattûr in the Hôbli of Samtemârahalli.

Size 6' × 2'.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸೆಂತೆಮಾರಹಲ್ಲಿ ಹೇಳಬಳಿ ಉಮ್ಮೆತ್ತೂರು ಮೂಡೆ ಅಗ್ನಹಾರದ
 ಮಾರಿ ಗುಡಿಯ ಪೆಟ್ಟಿ ಮಕ್ಕೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6' × 2'.

1. ಧತ್ತುರಾಖ್ಯಪುರಾವಾಸಿವಾಸವಾದಿ ಸುರಾಷ್ಟ್ರಿತಃ । ಧುಜಂಗೇಶಶಿವಃ ಪಾಯಾತ್ಪರಮಾ
2. ತ್ವಾಜಗತ್ಯಯಂ ॥ ಗ್ರಾಮೇನಸಂತತಮುಂಮತುರಿತಿ ಜಗತ್ತಾಖ್ಯತೇತು ದೇವಾಲಯೇ
3. ಕಾವೇರ್ಯಾರ್ಥ ಅಹಿಯೋಜನೇನ ವಸತಿಂ ಕುರ್ವನ್ನವಾಚ್ಯಾಂದಿತಿ । ಗೌರೀಮುದಿರತವಾಮ
4. ಭಾಗಸುಭಾಗಃ ಶೀತಾಂಶುರುಕ್ ಚಾಮರೇಷಮಾರಾರಿಃ ಶ್ರಿಯಮಾತನೋತು [ಸತತಂ]
5. [ಶ್ರೀಮಾನ್] ಧುಜಂಗಾಧಿವಾ ॥ ಸ್ವಸ್ತಿಶಿರಮದ್ಭಯಾಭ್ಯಾದಯಕರು ಗ್ರಿಧಿಜನೆಯ ವಿ
6. ಜಯನಂವತ್ತರದಯಿತಾಖನು ರ ವಲು ಶ್ರೀಮತು ತಾಯುಂರನಾಡಪ್ರಭು
7. ತಾಯುಂರಲಭಿಚೆ ದಂಜಾಯಿಕರ ಮಗ ಬೇರುಮಾಡೇವ ನಲ್ಲಾವ ಬಾಮಂಜ ಕಾಮಂಜ
8. ನಮಗೆ ಬೇರುಮಾಡೇವ ರಂಗಪ್ಪನ ಮಗ ಧೀರಜ್ ಲಬ್ಧಪ್ರಗಳ ಮಗ ಚೆಂನಪ್ಪ ಅಂಕೆ
9. ದಂಜಾಯಿಕರ ಅಂಕಂಜ ಸಿಂಗಪ್ಪನ ಕಾಮಂಜ ನವರೋಳಗಾದ ॥ ಪ್ರಭುಗ
10. ಪುಡು ನಾಡಗೆಳಡುಗಳು ತಾಳರ ಅಂಮವ ಕಾಮಂಜ ದೂರುಗೆಳಡ ಉಂಮತ್ತು
11. ರ ಬಯಿಕೆ ಗುಳಿಡ ದೇವಲಂಗ ಕಾಳಷ್ಟ ಮಾಡಿಂಣ ಗಳಿಗೆನೊರ ಕಾಳಷ್ಟ ಕಿಯುಕೆಳ್ಳಿಯ
12. ಶಲುದೂರ ಮಂಚಗೆಳಡ ಕಾಮಗೆಪುಡ ಒಳಹಾಳ ನಿಂಡಗೆಳಡ . ಹೊಂಮು
13. ಬಲ್ಲಾ ಬಂಸಿಹಳಿಯ ಕಾಳಷ್ಟ ಹೋಳದೇಮ ಹಂಮುಗೆಯ ಕಹಿಗೆಳಡ ಮಾವಿನ
14. ಕಾಲಳಿಯ ಹಂಮ ಗೆಳಡ ಚೆವಡಿ ಗೆಪುಡ ಎಹುಗೆನಹಳಿಯ ವುಂಜೆ ಗೆಪುಡ ದಾಸನೂರ

15. ಕಾಮ ಗವುಡ ಚಕ್ಕ ಗವುಡ ಯಾಗ್ನಿಲಯ ದಾಡತೆರಿ ? ಮತರ ಗವುಡನ ಕಾಳಿಪ್ಪ ಬೆಳ್ಳನಿಂದ
16. ಯಂತ್ರ ಗವುಡ ಹರಿಯಮಾರನ ಹೆಚ್ಚಿಯ ಹರಿಯಪ ಗವುಡ ಮೋಡಿ ಗವುಡನಕ
17. . . . ದ ಹರಿಯೂರ . . . ನೇಯ ಬಿಲ್ಲ ಗವುಡ ಬೆಳುಗುಂದದೆ
18. . . . ಕಾಳಿಗವುಡ ಕಪ್ಪರವೆಚ್ಚಿಯ . . . ಹರೆಹೆಚ್ಚಿ ದೇವಾಗ
19. . . ನಮರ ಕಾಮಗವುಡನ
20. [ಚಕ್ಕೆ ಎದ್ದುಹೊಗಿದೆ] ಯಂತ್ರಕಾಳಿಪ್ಪ ಮುತ್ತಗೆಯ ಕಾಳಿಗವುಡ . . ಗವು . .
21. ಗವುಡ ಮರುಹೆಚ್ಚಿಯ ಕಾ ಪಲಪುಕು
22. ರಕ್ಕ ಸೆಗುಡ ಕಿಂಗುಸುರ ನಾದ ಗವುಡನ ಮಗ .
23. ಮಾಡಮಯಗವುಡ ಕಾಳಿಯ ಹೆಚ್ಚಿಯ
24. ಕಾಳಿಗಷಿ ? ದ ಕವಿಲಯ ನೊಜ
25. ದಬಿರುಹಗವುಡ ಯಿವರೆಂಜ ಗಾದ ತಾಯೂರ . .
26. ಅಗ್ರಹಾರವಾಗಿ ಮಾಡಿಕೊಂಡು
27. ಸನದ ಕ್ರಮವೆಂತಂಡಜೆ ನಂಮು
28. ಮದ ಮುಂಡಣ ದಿಕ್ಕಿನ ಕಡೆ
29. ಗ್ರಹಾರವಾಗಿ ಮನೆ
30. ರ ಕೌಂಡಿನ್ಯಗೊ
31. ವಿಶಿ
32. ಇಂ
33. ಶಿ
34. ಗೃಹ
35. . . . ಬೆಂದ್ದಲುಅಷ್ಟುಭೋಗಿಗ
36. . . . ಭಣ್ಣರ ಮಕ್ಕಳು ನಾಗದೇವ
37. . . . ಯ ಸೂತ್ರದ ಪೆದ್ದಿಯ
38. . . . ದಯಜುಶಾಖೀಯ
39. . . . ಕೌಂಡಿನ್ಯ ಗೋತ್ರದ
40. . . . ಯೆರಡು
41. . . . ನರಹರಿವರ್ಮು
42. . . . ವರ್ಮುರ
43. . . . ಕ್ಷಿಂ ಕೌಂ
44. . . . ಮಕ್ಕಳು
45. . . . ರ ಮಕ್ಕಳು
46. . . . ಮಾರಯ
47. ರ್ಯಾ ಮಾದ
48. ವರ್ಮುರ ಮಕ್ಕಳು ಮು ಯ
49. ಖೀಯ ಕೈಂಮಾವರ್ಮುರ
50. ಶಾಖೀಯ ಪೆದ್ದಿವರ್ಮುರ ಮಕ್ಕಳು
51. ಶಾಖೀಯ ನರಹರಿವರ್ಮುರಮಕ್ಕಳು
52. ವಾಗಿ ಹದಿನೆಂಬು ಗಳ ಸಂಖ್ಯೆಯ ಬ್ರಾಹ್ಮಣರುಗಳಿಗೆ ಯೀ
53. ವ ಅಡವಿಯ ಅಡುವಳಿಗಾದ ಭೂಮಿಗಡೆ ಯವರ
54. ವರಹ ಗದ್ವಾಣಂಯಷ್ಟತ್ತು ಕೌಂನನೂ ನಂಮು

55. ನಂದನ ಸಂವತ್ಸರದ ಮಾಹ ಬಿ ೩೦ ಗುರುವಾರ ಸೂರ್ಯಾಂಗ್ರಹಣ.
 56. ವಿಶ್ವಿಯಾಗಿ ಮಾಡಿದ ಹದಿನೆಂಟು ಗಣ ಸಂಭೇದ್ಯ ಬಾಪ್ರಹ್ಯಣ
 57. ಕೇಜ್ಞರ ಶ್ರೀಲಕ್ಷ್ಮಿನಾರಾಯಣ ಶ್ರೀತ್ಯಾಂಫವಾಗಿ ನಾವು ನಾಡವರ
 58. ನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಷ್ಟಪ್ರಯೋಗ ಅಗ್ರಹಾರದ
 59. ಕೊಷ್ಟ ಆ ಅಡುವಲದ ಭೂಮಿಯ ಚೆತುವೀರೆಯವಳಿಯ
 60. ಕ ನನ್ನಹೆಬ್ಬಾಚೆ ಹೆಯಿ ಸೀಮೆಯಿಂ ಪಡುವಲು ಸಿಂದದ ತಾಳಿ
 61. ಲ್ಲಿಂತಂಕ ಮುಂತಾಗಿ ಕುದಿಹೇಳ ಸೀಮೆಯಿಂ ಪಡುವಲು ನಷ್ಟನಾಲ್ಪು . . .
 62. ಯಾದಲ್ಲಿ ನಷ್ಟಕಲ್ಲು ಅಲ್ಲಿಂಪಡುವ ಮುಂತಾಗಿ ಕುದಿಹೇಕ ಸೀಮೆಯಿಂ ಬಡ . . .
 63. . . ದ ಹಳ್ಳಿಯಿಂ ಬಡಗಲು ನಾಲ್ಕುಗೆಲ್ಲೇ ಮೇರೆಯಾಗಿ ನಯಿರುತ್ತದೆಲ್ಲಿ . . .
 64. ಕಲ್ಲು ಅಲ್ಲಿಂಬಡಗ ಮುಂತಾಗಿ ತಾರದೆಗಾಲು ಕಡಲೆಗಾಲ . . .
 65. ಚಕ್ರನಕೆಂಡಗೆಯ ಹೆಲದ ಹೇರೆಹೆಂಡೆಯಿಂ ಮುಷಲು ಭುಜಂಗ . . .
 66. ದ ಹೆಲದಿಂ ಮೂಡಲು ನಷ್ಟನಾಲುಗೆಲ್ಲೇ ಮೇರೆಯಾಗಿ ವಾ
 67. ಇ ಕಟ್ಟೊಷ್ಟೆಯಲು ನಷ್ಟಕಲ್ಲು ಅಲ್ಲಿಂಮೂಡ ಮುಂತಾ . . .
 68. ಕಲು ಕಟ್ಟೊಷ್ಟೆಯಲು ನಷ್ಟನಾಲುಗೆಲ್ಲೇ ಮೇರೆ ರಾದಯೀ . . .
 69. ಯೀಚೆತನ್ನೀರೆಯ ವ್ರೋಧಾಗುಳ್ಳ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ವಾ
 70. ಸಾಧ್ಯ ಅಪ್ಯಾಧೀಗ ತೇಜನಾಂಮ್ಯ ಮತ್ತೆ ಯೀನುಳಿಂಥಾ ಸವರ್
 71. ನಿಮಗೆ ಕೊಷ್ಟವಾಗಿ ಅಡಂಧ್ರಕೃಷ್ಣಾಳ್ಜ ಆಗಿ ನುಬಿ . . .
 72. ನಾವು ಕೊಷ್ಟ ಥರ್ಮಾಶಾನನಾ ! ಸ್ವದೇಶಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹರೇ . . .
 73. ನಹನಾರ್ಜಿ ವಿಪ್ರಾಯಾಂ ಜಾಯತೇ ಕ್ರಮಿಃ । ಅಕರೇಣ ಕರಗ್ರಾಹೀ . . .
 74. ಧೈತೆ . . . ಕರಸೇವೀಕೇಳಿಯಗ್ನಿ ಫಲಂ ಲಭೇತ್ । ನಮ್ಮೇವಾಮೇವ ದಾನಾ . . .
 75. ಕ್ಷೇಯತೇಽಫಲಂ । ನಭೂಮಿದಾನಫಲಂ ಕ್ಷೇತಂಕ್ಷೇಯತೇ ನಕದಾಚನ || ದಾ [ನಪಾಲ]
 76. ನಯೋಮ್ಮುಕ್ಷೇದಾನಾ ತ್ಯೇಯೋನುಪಾಲಿನ ! ದಾನಾತ್ಯಾಗ್ರಂಘಿಮಾಪ್ರೇರಿತಿ ಪಾ [ಲನಾ]
 77. ದಹ್ಯತಂ ಪದಂ || ತಾಯಾಶನಾಡ ಪ್ರಭುಗಳ ಪ್ರೇಂಪ್ರಾಸುದೇವರು ಉಂಮತ್ತಾರು
 78. ಗವುಡಗಳ ವೈಪ್ಪು ಶ್ರೀಭುಜಂಗನಾಥದೇವರು ನೇನಚೊಿವ ಸಂಕಣನ ಬರಹ ಸಿದ್ಧನ ಬರಹ

Transliteration.

1. Dhatturâkhyâ purâ-vâsî Vâsavâdi-surârchipitah ! Bhujangêśas Śivâḥ pâyât paramâ-
2. tmâ jagatrayâm || grâmê santatam Ummatûr iti jagat-khyâtê tu dêvâlayê
3. Kâvâryyâ api yôjanêna vasatîm kurvann avâchyâm diśi | Gaurî-mudrita-vâma-
4. bhâga-subhagah sîtâmshuruk-châmarô Mârârih śriyam âtanôtu [satatam]
5. [śrimân]. Bhujangâdhipâ || svasti śrimad jayâbhudaya Saka-varusha 1335 neya Vi-
6. jaya-samvatsarada Vayisâkha su 1 Valu śrimatu Tâyûra-nâda-prabhu
7. Tâyûra Lakhachedanñâyakara maga Perumâledêva Nalluva Bâmanñâ Kâmañña-
8. na maga Perumâledêva Rangappana maga Bhalappa Lakhkhappagaala maga Chennappa Anke-

9. damṇṇāyakara Ankanṇa Singappana Kāmamṇavarolagāda prabhuga-
10. vuḍu nāḍagauḍugalu Tāüra Ammava Kāmamṇna Dūmagauḍa Ummattu-
11. ra Bayichagauḍa Dēvalinga Kālappa Māchaṇṇa Gaṇiganūra Kālappa
Hiryahalliya
12. Āludūra Manchigauḍa Kāmagauḍa Olaḥāla Nindagauḍa Homma-
13. ballu Bannihaļiya Kālappa Bōladēma Hemmugeya Kahigauḍa Māvina
14. Hālaļliya Hemmagauḍa Chavudigauḍa Erīganahalliya Manchegauḍa
Dāsanūra
15. Kāmagavuḍa Chikkagavuḍa Yiggaliya Dādateri Makaragavuḍana Kālappa
Bellanali-
16. ya Kallagavuḍa Hiriya Māranahalliya Hariyapagauḍa Mōdigavuḍana
Ka
17. . . . da Hiriyūra seya Billagavuḍa Belugundada
18. . . . Kāligavuḍa Kapparavalliya Hirehalliya Dēvaga . .
19. . . . namara Kāma-gaudana
20. [effaced] . yada Kālappa Muttageya Kālegauḍa gavu
21. gavuḍa Maruhalliya Kā palavuku
22. Rakkasagavuḍa Kirugusūra Sādagavuḍana maga
23. Māramayagavuḍa Kāleyahaliya
24. Kāligaṭada Kavilaya Nūja
25. da Biruchagavuḍa yivarolagāda Tāyūra
26. agrahāravāgi mādi komḍu
27. sanada krama ventendade nammia
28. mada mūḍana dikkina kaḍe
29. grahāravāgi mane
30. ra Kaundinya-gō
31. vriti
32. lu
33. śi
34. griha
35. beddalu ashṭa-bhōga
36. bhaṭṭara makkalu Nāgadēva
37. ya-sūtrada Peddiya
38. . . . da-Yajusākheya
39. . . . Kaundinya-gotrada
40. yeradu
41. Narahari-vajhya
42. Vajhyara
43. kkalu Kaun
44. makkalu

*Translation.***LL. 1-2.**

May the god Śiva (known as) Bhujaṅgēśa in the town called Dhattūra, worshipped by the gods headed by Indra, protect the three worlds. May Bhujangādhipa, dwelling in a temple of the famous village called Ummattūr, at a distance of one yōjana to the south of the Kāvēri, beautiful with his left half enshrining Gaurī and having the moon's rays as a fly-flapdo always good to us.

LL 3-27.

Be it well. On Vaddavāra, 1st lunar day of the bright half of Vaiśākha in the year Vijaya, 1335th auspicious Śaka year, the illustrious chief of Tāyūr-nāḍ, Perumālēdēva, son of Tāyūr Lakhachedaṇṇāyaka, Nalluva Bāmaṇṇa, Kāmaṇṇa's son Perumālēdēva, Rangappa's son Bhalappa, Lakhkhappa's son Chennappa, Anke-dāṇṇāyaka's (son?) Ankaṇṇa, Singappa's (son) Kāmaṇṇa—these prabhu-gauḍus and nāḍu-gavudus, with Aṁmava Kāmmanṇa of Tāyur, Dūmagauda, Bayichgauḍa of Ummattūr, Dēvalinga, Kālappa, Māchannna, Kālappa of Ganiganūr, Manchigauḍa of Āludūr belonging to Hiriyahalli, Kāmagauda, Niṇḍagauda of Olahāl, Ballu of Homma, Kālappa of Bannihalli, Bōḍadēma, Kahigauda of Hemmuge, Hemmagauda of Māvina Hālalli, Chaudigauda, Manchegauda of Eri ganahalli, Kāmagauda of Dāsanūr, Chikkagauda, Dādateri (?) of Iggali, Makaragauda's Kālappa, Kallagauda of Bellanāli, Hariyapagauda of Hiriya Māranahali, Mōdi-gauda's of Hiriyūr, Billagauda, Kāligauda of Belugunda, of Kapparavalli, Dēvagauda of Hirehalli, Kāmagauda's Kālappa of Kālegauda of Muttage, Kā of Maruhalli, , Rakkasagauda, Māramayagauda son of Sādagauda of Kirugusūr, of Kāleyahali, Kavilaya of Kāligata, Biruchagauda, these and others of Tāyūr created an agrahāra and granted the following śāsana:—

LL. 27-58.

For building an agrahāra to the east of our village vrittis of land are given with all the rights to of Kaundinyagōtra, Nāgadēva, son of bhatta, Peddiya of of Yajus'-śākhe and Kaundinyagōtra, Naraharivajhya Māravajhya's son Kommāvajhya's , Peddivajhya's son, Naraharivajhya's sons

To these 18 families (gaṇa-sankhye) of Brahmins we have given away with pouring of water forest lands, wet lands, etc., of the revenue value of 20 hons (or a present of 20 hons in cash in addition to the lands, in order to obtain the favour of the gods Umāmahēśvara and Lakshminārāyaṇa, on the day of solar eclipse being Thursday, the 30th lunar day of the dark half of Māgha in the year Nandana, dividing the lands into vrittis and distributing them among the 18 families (gaṇas) of Brahmins :—

LL. 59-68

The boundaries of this agrahâra :— The circle (vâleyaka) formed by the four boundaries of the common lands (*aduvala* lit, pleasure grounds) given for west of Nandi Hebbâchehallî, south of Sindadatâlli-gallu and west of Kudihêru-sîme four stones are set up to the north of Kudihêrusîme to the north of . . . hallî, the four stones being the boundaries, a stone to the south-west, beginning from its north to the east of the big heap of stones in the kodage-land of the *chakra* (village watchman) to the east of the field belonging to the god Bhujangêśvara) the four stones set up here being boundaries, four stones set up in *kaṭtobe* (?) being the boundary (Many of the letters are gone and hence the meaning of this portion is not clear.)

LL. 69-72.

All the treasures on the surface or underground, water channels, stones, possibilities, the eight forms of enjoyment, and the possession of *téja* (wealth ?) and all other rights have we given you to enjoy in peace as long as the moon, sun and stars endure. This is the *dharmaśâsana* (charter of charity).

LL. 72-77.

He who seizes the land being either his own gift or other's gift will be born as a worm in ordure for sixty thousand years. One who takes taxes from un-taxable property will incur He who . . . will get the merit of performing a crore of *yajñas*. Of all the gifts the merit gained by the gift of lands never diminishes. Between making a gift and protecting it, the act of protecting is more meritorious than making the gift. By making a gift one goes to Svarga but by protecting one already made one attains the region from which there is no fall.

LL. 77-78.

The signature of the prabhus of Tâyur-nâd :—

Vâsudêvaru. The signature of the Ummattûr gaudus :—śrî

Bhujanganâthadêvaru. Writing of Sê nabôva Sankaṇṇa :

Writing of Siddha.

Note.

The huge slab on which the inscription is engraved was once lying underground and every year a huge fire was set up during a village festival at the place. Hence several letters are much damaged.

The inscription records the creation of an agrahâra near Ummattûr and the settlement of Brahmans therein with gifts of land to them made by Perumâledêva,

chief of Tâyur-nâd and several gaudas of Tâyûr and other villages in the neighbourhood. The grant was made in Ś 1335 Vijaya sam. Vaiś. śu 1, Vaḍḍavâra corresponding to Saturday, April 1, 1413 A.D. Another date is given in line 55, i.e., the solar eclipse on Thursday the 30th lunar day of Mâgha in the year Nandana corresponding to 1st February 1413 A.D. on which day there was a solar eclipse. But it was a Wednesday and not Thursday. The date meant was apparently the day after the eclipse, i.e., the 2nd February and yet for the sake of special merit due to the gifts at the time of solar eclipse, Thursday also is spoken of as a day of solar eclipse. This second date, i.e., 2nd February 1413 probably stands for the time when the eastern agraḥâra was created. The formal grant of lands for this Mûḍala Agraḥâra was made two months later. No king is mentioned in the record.

SHIMOGA DISTRICT.

SHIMOGA TALUK.

59

In the village Bhadrâvati in the hobli of Bhadrâvati, on a stone in the navarâṅga of the Lakshmînarâsimha temple.

Size 6' × 10"

Kannada language and characters.

ಶಿವಮೋಗೆ ದಿಲ್ಲಿ ರಕ್ಷನೆ ಶಾಸನಗಳು.

ಶಿವಮೋಗ್ನ ತಾಲ್ಲೂ ಕು.

ಭದ್ರಾವತಿ ಹೋಬಳಿ ಭದ್ರಾವತಿ ಗ್ರಾಮದ ಲಕ್ಷ್ಮಿನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಸವರಂಗದ ಕಲ್ಲನಮೇಲೆ.

ಬ್ರಹ್ಮಾಣ 6' × 10"

1. ಸ್ವಾತ್ಮಶ್ರೀಗೋಪಿನಾಥ ಶರಣ || ವ್ಯಾಖ್ಯಾಸಂಪತ್ತಿರಿದ ದ್ವಿತೀಯಾಪಾಠ ಸುಧ್ಯ ಇಂಬಿಡಂಡು | ಶ್ರೀ ಲಕ್ಷ್ಮಿನರಸಿಂಹ ಪ್ರರದ ಶೇಷಮಹಾ(ಪ) ಜನಂಗಳು ಹಿರಿಯಮಕ್ಕೆ
2. ಯ್ಯಾಲಿ ಮಹಾಸಭೆಯಾಗಿ ನೆರದು ಮಾಡಿದ ಸಮಯವಂತಂದಿಂದ | ಪುರಾಣಗಿಯ ಬಾಗು ಬಾಹುಬಲಿಕುಮಾರನ ಹಳ್ಳಿ ತೆಂ
3. ಕಾಶುರು ಯಿ[ಂ] ನಿಸಿಸಳಿಯುಂ ಪ್ರತಿಪ್ರತಿ ವಿಭಾಗಂಮಾಡಿಯಿತ್ತದ ಉಂಡಿಗೆ ಧ್ಯಾಷಣಿಗೆ ತಪತವಗೆ ಬಂದ ನ್ಯಾಳಿಗಳಲ್ಲಿ ಕಣೆಯಕಟ್ಟಿಸುವರು ತೊಂಬಿವನಿತ್ಯಾಸಿ ಅಂಗಗೆ ವ್ಯಾವಸಾಯಿಂದಂ ಮಾಡಿದಡೆ ಪ್ರ
4. ಧ್ಯಾಪತ್ತಿಯಮಾಡರಾಗಿಯ ಈ ಧ್ಯಾಪ ಉಂಡಿಗೆಯು ನಳಿಹಿ(ಹಿ) ದವರು ಅಗ್ರಹಾರಮನಳಿದವರು ಮೂವತ್ತೆಬುಂಧಿ ತರಿಂ ಒಂ ಒಂ ಗ್ರಾಮದ್ವೈಹಿಕಗಳು ಶ್ರೀ ಲಕ್ಷ್ಮಿನರಸಿಂಹ ದೇವ [ರಾ]
5. ಈ | ಅಶೇಷ ಮಹಾಜನಂಗಳಾಜೆ ಚಕ್ರವರ್ತಿ ಶ್ರೀ ವೀರನಾರಸಿಂಹ ದೇವರಾಜೆ |

Transliteration.

1. svasti śrī Gōpinātha śaraṇu ॥ Vyaya-samvatsarada Dvitīyāshāḍha suddha
13 Bridandu । śrī Lakshmī narasimha-purad-aśeṣha-mahā (sa) janangalu
Hiriyamakshe (?)-
2. ydalli mahāsabheyāgi nerādu mādida samayav entendade ॥ Purabageya-
bāgu Bāhubalikumāranahallī-em-
3. kātūru yimt inisāriyum prati-pratti-vibhāgam mādi yikkida uṇḍige
dhruva-uṇḍige tava-tavage banda stalagaṭalli kereya kaṭṭisuvaru tōṭavan
ikkisi ahage vyavasāyavam mādidade pra
4. thyāpattiya mādalāgadu i-dhruva-uṇḍigeyan alīhi (hi) davaru agrahāravan
alīdavaru mūvateļu pitarim bahi grāma-drōhigalu śrī-Lakshmī-nara-
simha dēva [rā]
5. ne ; aśeṣha-mahājanangan̄ âne chakravartti śrī Vīra Nārasimhadēvar âne

Translation.

Be it well. Gōpinātha is my refuge. On Thursday the 13th lunar day of the bright half of the 2nd Āshāḍha in the year Vyaya :—

All the mahājanas of Lakshmī-narasimhapura having assembled in Hiriyamakki (?) as *mahāsabha*, made the following agreement :—

In (the villages) Purabageya-bāgu, Bāhubali-kumāranahallī, Temkātūru, tanks should be constructed in the spots assigned to different persons in accordance with *uṇḍige* (free permit ?). If gardens are set up and cultivation is carried on, no objection (*pratyāpatti*) should be raised. Whoever violates this permanent permit (to build tanks and carry on garden cultivation under tanks, etc.,) will be guilty of having destroyed agrahāras. Thirty-seven ancestors (of such violators of the grant) will remain outside (heaven). They will be guilty of being traitors to the villages. In the name of Lakshmī-narasimha-dēvaru ; in the name of all the *mahājanas*. In the name of Vīra Narasimhadēvar.

Note.

This records an agreement made by the mahājanas of Lakshminarasimhapura (the village Bhadrāvati) permitting certain persons to build tanks in the places assigned and plant gardens and carry on their cultivation with the help of the tanks, free from taxes, etc. Imprecations are given against the violators of this agreement or grant.

The date of the grant is given as Vyaya sam. Dvitīyā-shāḍha śu 13th Thursday. No Śaka year is given. From the nature of the paleography of the record and the mention of the name of the Emperor Vīra-Nārasimha who was apparently the Hoysala king of that name, it is possible to conclude that it belongs to the time of Narasimha II or Narasimha III. In the reigns of the above kings there were

two Jovian years of the name of Vyaya, *i.e.*, Ś 1148 and S 1208. In the latter year the intercalary month was Vaiśākha and not Āshādha as stated in the grant. In the former year, *i.e.*, Ś 1148 Vyaya, the month Āshādha was intercalary and the week-day of śu 13 of the month was Thursday as stated in the grant. Hence this date corresponding to July 9, A.D. 1226 must be taken as the correct date of the grant and the king who was reigning at the time, *i.e.*, Narasimha II as the king in whose name the grant was issued. If we take the reign of Narasimha I there is also a Vyaya but with no intercalary month Āshādha. Moreover he was never styled *Chakravarti* or Emperor as found in line 5 of this record.

The exact significance of the terms *undige* and *dhruba-undige* in lines 3 and 4 is not clear.

NAGAR TALUK.

60

Near the town of Hosanagar in the hobli of Kalûrkatté, on a mâtikal near the inscription stone No. 24 of Nagar Taluk, E.C. VIII.

Size 3' x 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕೆಳ್ಳಾರುಕಟ್ಟೆ ಹೊಂಬಳಿ ಹೊಸನಗರಕ್ಕೆ ಪ್ರೋವ್‌ ಎಳನೆಯ ನಂಬರು ಶಾಸನಕ್ಕೆ ಸ್ವಲ್ಪದೂರ ನಾಗರಪೇಟೆಯಲ್ಲಿ ನಡೆರುವ ವ್ಯಾಖ್ಯಾ ಕಲ್ಲು.

ಪ್ರ.ಮಾಣ 3'×2'

- | | |
|---|--|
| 1. ಯಾಸ್ವರ ಸಂಪತ್ತರದ ಮಾರ್ಗಸ್ಥು
2.
3.
4. . . ದ ಅರುಹ | 5. . . ರುದ್ಗಾಡು ಹಂಡ
6. ತ ಸ್ವರ್ಗ ಕೆನಂದರ್ಶ ಮಂಗಳಮಹಾ
7. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ |
|---|--|

Note.

This is a māstikal recording the death of a woman (not named) who was the wife of Ruddagauḍa in the bright half of Māgha in the year Īśvara. Neither the name of the tithi nor the number of years elapsed in the Śaka era is given. The characters seem to be of the middle Hoysala period and the date may be provisionally taken as January 1218 A.D.

61

On another *mástikal* near the Sagar Road to the north of the same town Hosanagar.

Size 3' x 2'

Kannada language and characters.

ಅದೇ ತಾಲ್ಲೂಕು ಹೊನನಗರದ ಚೌಡಿಗೆ ಉತ್ತರ ಸಾಗರದ ರಸ್ತೆಯ ಪಕ್ಕದಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾನ್ಯ ಕಲ್ಲು.

ಪ್ರಮಾಣ '× 2'

1. ದುಂಡು (?) ನ್ಯಾಲದ ಕಾಳಜ್ಞೆ
2. ಗಳುಸೆಕಾಬ್ದ ರಾಜಾ
3. ನೇ ವಿಷಂಬಿ ಅಪಾಡನುದ ಇಂ
4. ಮಂಗಳವಾರ ದಂದು ಸತಿ .

Note.

This records the death as *sati* of Kârabbe of Dumma-sthala on Tuesday the 10th lunar day of the bright half of Ashâdha in the year Vilambi Ś 1158. Dumma is a village in the same hobli of Kalûrkaṭṭe. Ś 1158 is Durmukhi and Vilambi is two years later, Ś 1160. Taking the latter year, the date corresponds to Tuesday, 22nd June, 1238 A.D.

62

In the same town, on the metallic press known as the *tankasâle-kallu* placed at the entrance of the Taluk office.

Modern Kannada language and characters.

ಅದೇ ಹೊನನಗರದ ಚೌಡಿನಲ್ಲಿ ತಾಲ್ಲೂಕು ಅಧೀಕ್ಷಿನ ಬಾಗಿಲಬಳಿ ಇಟ್ಟಿರುವ ಒಂಕನಾಲೆ ಕಲ್ಲು.

1. ಪರಾಭವ ಸಂ | ಭಾದ್ರಪದ ಶು ಇಂ ಲು ಸುಬಾಹಿ ಮಹಿವ ರಂಘಾಯಿ ವಿಂದ ಪುಚೆಸಿಖಿನ
2. ಶಾಕೇಮು ಇಂ ಸೇ F

Transliteration.

1. Parâbhava sam¹ Bhâdrapada śu 14 lu Subâchâri mañida rupâyi mañava pancharasiya sa-

2. lâke ma 24 se 9-

Translation.

On the 14th lunar day of the bright half of Bhâdrapada in the year Parâbhava, Subâchâri made this *salâke* (iron bar) 24 maunds and 9 seers (in weight) of five metals (*pancharasiya*) for manufacturing rupees.

Note.

This inscription is engraved on a side of the metallic machine (*tankasâle-kallu*) which was once used for minting rupees at Nagar. The machine was brought from Nagar to Hosanagar when the Taluk Office was shifted. It is six-sided 1' 8" × 1' 8" × 8" × 8" × 9" × 1'. It is flat below. There are six notches in it. They are however of different sizes. Two iron handles are found. People here say that by pressing another similar machine over this rupees were made.

The characters may be of the 18th century and Parâbhava may correspond to 1726. If so, the date would be equivalent to August 30, 1726 A.D., the time when Sômaśêkhara II was the chief of Keladi.

On a stone set up in the field No. 35 near Gundan Basappa's house in the town of Hosanagar (Nagar 24 now revised).

Size 3'—6" × 2'—6".

Kannada language and characters.

ಅದೇ ಹೊನನಗರದ ಕೌನಿನ ಬಳಿ ಇರುವ ತಿದ್ದುಪಾಟಾದ ನಗರ ತಾಲ್ಲೂಕು 24ನೇಯ ನಂಬರು ಶಾಸನ.

ಪ್ರಮಾಣ 3'—6" × 2'—6".

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ಶ್ರೀಮತ್ತರಮು ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾಮೋಧ ಲಾಂಘನಂ
2. ಜೀಯಾತ್ಮೈಶ್ವರೀಕ್ [ನಾಥಸ್ಯ] ಶಾಸನಂ ಜಿನಶಾಸನಂ
3. ಪ್ರಾತ್ತಿಶ್ರೀ ಬರಾಳಾ ಉದ್ದೇಶರನರು
4.
5. ಜೆಯ ಮುತ್ತರೋತ್ತರಾಭಿರುದ್ದ ವಿರಲು ಸಕವರಃಷಃ
6. ಗಂಡಂ ಎರಡನಯ ಸವ್ಯಾಫಾರಿ ಸವತ್ತರದ
7. ಜ್ಯೇಷ್ಠಸುಧ ಏಕಾದಶ ವದ್ದಾರಾದಲು ಗು
8. ಇ ಸಂಪಂರಬ್ಬ ಪುಷ್ಟಿಸೇನ ದೇವರ ಗುಡ್ಡಿ ಶ್ರೀ
9. ಮತು ಸವಾರ್ಥಧಿಕಾರಿ ಬಂಂಫಾಜಾರಿಯ ಹೆಂಡಿ ಹ
10. ಷ್ವಕ್ಯನು ಸುರಲೋಕ ಪ್ರಾಪ್ತಿಯಾದಳಃ

Transliteration.

1. śrīmat-parama-gam̄bhīra-Syādvādāmōgha-lāñchhanam
2. jīyāt trailōkya [nāthsya] sāsanam Jinaśāsanam
3. svasti śrī Ballāla Dēvarasarū-
4.
5. jeyam uttarottarābhi- ruddhhain iralu saka varusha
6. 1112 eraḍaneyā Sarvvadhāri-samvatsarada
7. Jyēshṭha sudha Ēkādaśi Vaddavāradalu gu-
8. ḡa-sampamnarappa Pushpasēnadēvara guḍḍi śrī-
9. matu Sarvādhikāri Baṁlāchāriya heṇdati Ha-
10. vvakkānu Suralōka-prāpteyādalū

Note.

This records the death of a Jain woman named Havvakka, wife of the illustrious Sarvādhikāri Bammāchāri and a disciple of the Jaina guru Pushpasēna-dēvar. The usual stanza in praise of the Jinaśāsana is given at the beginning of this record. The name of Ballāladēvarasa in whose reign the event recorded took place is next given and then the date Ś 1112 Sarvadhāri sam. Jyēshṭha śu 11 Vaddavāra. But Ś 1112 is however Sādhāraṇa and Jyēshṭha śu 11 of this year (17th May 1190) is a Thursday (which by some is regarded as equivalent of Vaddavāra). The

nearest year Sarvadhbāri is Š 1090. In this year Jyēshthha śu 11 is Saturday (18th May 1168) the week day generally accepted as the equivalent of Vaddavāra. But this would not fall in the reign of Ballāla II. Hence the former date is probably the date meant. For Pushpasēna see E. C. II, Arsikere 1 of 1169 A. D. There is another Pushpasēna who died in 1234 A. D. Cp. E. C. VIII, Nagar 44.

64

On a stone set up behind the Bramhēśvara temple in the village Puṇaje in Kalūrkattē hobli.

Size 3'—6" × 1'—6".

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಿಳಿ ಹೊನಹಳ್ಳಿ ಮಾಗಣ ಪುಣಜೆ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವಾಲಯದ
ಹಿಂಭಾಗದಲ್ಲಿ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'—6" × 1' — 6".

1. ನಮಸ್ತಂಗ ಸಿರಸ್ತಂಗ ತಂದ್ರಿಕಾಮರ ಹಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗ
2. ರಾ ರಾಘ ಮೂಲಸ್ತಂಭಾಯ ಶಂಥವೆ | ಸ್ವಾಸ್ತಿ ಶ್ರೀ ತಕರುನ ರಷಿಲ
3. ನೆಯ ಧಾತು ಸಂಖರದ ಶಾಶವಾನು ನು ಇಂ ಆ ಶ್ರೀ ವಿರೇಶರಿಹ
4. ರ ರಾಯರು ರಾಜ್ಯಂಗೆಯ್ಯಾತರಲು ಆರಗದ ರಾಜ್ಯವನು ಸೇವಂಜೊಡೆ
5. ಯರು ಅಳುತದಲ್ಲಿ ಅಯ್ಯಾತ್ಮನಾಡ ಹೆಚ್ಚಿಯಲ ಬೆಲಗನ
6. ಬಾಡ ಬೀರಂಮಜಕಣ ಸೇಯಿಂಬೊಂಮಣ ತಂಮುಗಾಡ ಬೆಲ
7. ತೋಜಿ ಲಕ್ಷಹೆಯ ತಂಮ ಮುತ್ತಾರಿ ಚೊಬುಲಿಗು ತಂಮ
8. ನೋಳಗಾದ ಸಮಸ್ತ ಗೌಡಪ್ರಧಾನರು ಬಂದಾದ ತಿಳಸರಿ
9. ಗಡಸುಬುರ ಚಿಕೆವಿತಪಂಗಳ ಮಗೆ ವಿತಪಂಗಳಿಗೆ ನಿಂ
10. ಮಾರ್ಪಾರ ಮೆದಿಕಕೆ ಸಲುವ ಜರಯದ ಹಂದಿಮೆನಿಯ
11. ಸರುಹನ ಧೂಮಿಯನು ಸರ್ವಮಾನ್ಯವಾಗಿ ಧಾರಯನೆ
12. ಉದುಕೊಂಡ ವುಡುಗೆಂಟಿಗೆ ಏ ಎರಡು ಹೊಂನು ಆ
13. ಕೆಳಗಳ ರಾಮೇಶ್ವರ ದೇವಾನ ಬಿ ಇ || ಹಾಲಂ
14. ಪತಿ ಗೋವಗೋಡಗಿಯಾನು ಕಲನಟುಕೊಂಡ
15. ವುಡುಗೊಱೆಗೆ ಇ ಪುಫುಯಂಗ ಇ ನು ಕೊಂ
16. ದು ಅದಿಕದಿಂದ ಮೇಲಣ ಸರುಹು ಆ
17. ನೀಣೆಟಲು ಜಲಪಾಶಾಣ ನಿಧಿ ನಿಕ್ಷೇಪ ಸಕೆ ವಾ
18. ಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಸುಖಂ ಬಾಷ್ಪರು ಯೈಧ
19. ಮೃಂತೆ ಅರುಅಳಂಟಿದವರು ವಾರಣಾಸಿ
20. ಯಲ ಹಂನೆರದು ಸಾವರ ಕಣಿಲೆಯ ಕೊಂ
21. ದವರು ಬಾಷ್ಪರ ಕೊಂಡವರು ಯೀಧಮೃಂತೆ
22. ವ ಅಳಿತದವರ ಸಂತಾನ ನಿಸ್ಸಂತಾನ ||
23. ಯೀಧಮೃಂತ ಪಾಲಸಿದವರು ಸಂತಾನಾ
24. ಭ ವ್ರಿಧಿಪಾಗಿ ಬಾಷ್ಪರು ಮಂಗಳ

Transliteration.

1. *namas tunga-siras-tunga-chandra-châmara-chârave trailokya-naga-*
2. *râ-rambha-mûla-stambhâya Śambhave* ¹ *svasti śrî śaka varusa 1318*
3. *neya Dhâtu-samvachharada Śrâvaṇa su 10 Ā śrî Vîra Hariha-*
4. *ra-râyaru râjyam geyyutiralu Āragada râjyavanu Sôvamñode-*
5. *yaru alutidalli aivattu-nâda Hebbayala Beligana*
6. *Bâda Bîramma Jakaṇa Sôya Bommaṇa Tammagauda Bela-*
7. *tôja Lakaveyatamma Mutturi Bobuliyatamma-*
8. *nolagâda sawasta gauḍu-prabhugalu Baḍaganâda Titisari-*
9. *Gaḍasubura Chika Viṭhapamgaḷa maga Viṭhapamgaḷige nim-*
10. *ma vûra madikake saluva Harayada Handimaniya*
11. *saruhiṇa bhûmiyanu sarvamânyavâgi dhâreyanne-*
12. *ṛedu konḍa vuḍugore ga 2 eraḍu honnu â-*
13. *kelagaṇa Râmedêvara dêvâsa kha 1 Hâlam-*
14. *pati gôva-godagiyânu kala naṭu konḍa*
15. *vuḍugore ga 1 vubhayam ga 3 nu kon-*
16. *du adikadinda melaṇa saruhu â*
17. *nîreṇakalu jala pâṣâṇa nidhi nikshêpa sahavâ-*
18. *gi sarvamânyavâgi sukham bâlvaru yî-dha-*
19. *rmmake âru alupidavaru Vâraṇâsi-*
20. *yali hannerâdu sâvira kapileya kon-*
21. *davaru Brâmhara kondavaru yî dharmima-*
22. *va alipidavara santâna nissantâna* ¹
23. *yî dharminava pâlisidavaru santânâ-*
24. *bhivridhiyâgi bâlvaru mangala*

Note.

This record is of the reign of the Vijayanagar king Harihara II and is dated Ś 1318 Dhâtu sam. Śrâv. su 10 Ā corresponding to Sunday 16th July 1396 A. D. A subordinate of the king named Sôvaṇṇa Voḍeyar is stated to be the governor of Āraga kingdom. This officer is also referred to in E. C. VIII, Tirthahalli Taluk 173 of Ś 1316 as the governor of Āraga. Another inscription in the same Taluk (No. 132) of Ś 1291 also refers to Sôvaṇṇa Voḍeyar as having made a grant in Muduvankanâdu. He is spoken of as the son of Vîra Mârappa Voḍeyar, apparently the younger brother of Harihara I. It is probable that this Sôvaṇṇa Voḍeyar is the same as the Sôvaṇṇa Voḍeyar of the previous record (Tirthahalli 173). We have also a reference to Sôvaṇṇa Voḍeyar spoken of as Kumâra Sôvaṇṇa Voḍeyar in the Śringêri grant to the matt at Śringêri (E. C. VI, Sringêri 1) dated Śaka 1268. It is not certain whether Sôvaṇṇa Voḍeyar referred to in this inscription is identical with the Sôvaṇṇa Voḍeyar of the previous records. If he is

the same, he must have lived very long and his political influence was felt in the Malnâd districts of Mysore for nearly 50 years.

The object of the present record is to register the gift of some lands situated in the Maddika (common land) of the village Titisarigaḍa Subur in Baḍaganâd district to Viṭhapa, son of Chikka Viṭhapa, a resident of the village by the gauḍu prabhus of Hebbayal Beliganabâdu in Ayyattunâd (fifty nâdus) after having received a present of three varahas. The names of the gauḍu-prabhus given are Bîramma, Jakaṇa, Sôya Bommaṇa, Tammagauḍa, Belatôja, Lakaveya Tamma and Mutturi Bobuliyatamma. The lands given are described as Harayada Handimaniya-saru-hina-bhûmi (field situated near the ravine of Handimani in Haraya) and *gôru-godagi* (land granted free for the grazing of cattle) in Hâlañpati and also the *dêrâsa* (mistake for *dêvasva* ?) of the god Râmêdêvaru.

The district of Baḍaganâd referred to in this inscription is spoken of as a sub-division (kampaṇa) of Sântalige Sâsira province and we also hear of Baḍaganâd Thirty district (E. C. VIII, Sagar 103, and 105) and another inscription speaks of the Baḍaginâdikas as a sub-division or community of Brahmans (E. C. XII, Tiptur 1). From this it follows that the Brahman community known as the Baḍaganâdinavaru are the descendants of the people who once inhabited parts of Shimoga District.

The usual imprecations, etc., are found at the end of the grant. Aivattu-nâdu is also referred to in Nagar Taluk No. 34.

65

On a stone in the same village Puṇaji, in front of the Bramhêśvara temple.

Size 3' × 1'—6".

Kannada language and characters.

ಅದೇ ಪ್ರಣಿಗಿ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವನಾಥನದ ಮುಂದೆ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'×1'—6".

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

- | | |
|------------------------------------|----------------------------------|
| 1. ನಮಸ್ತಂಗ ಸಿರಸ್ತಂಗ ಚಂದ್ರಕಾಮರಚಾರ | 8. ಜಯಕೆಯ ಹೊದ ನ ಮುಂಡಗೆಯಕೆ |
| 2. ವೇ ತ್ರಯಳಕ್ಕ ನಾಗಾರಂಭ ಮೂಲಸ್ತಂ | 9. ಯ ಹೊದ ರ ಮಾವಿನಕೆಯ ಹೊದ ರ ಸೋ |
| 3. ಭಾಯ ನಂಧವೆ \|\| ಸ್ವಸ್ತಿಶ್ರೀಮನು ಮು | 10. ಡಳದೇವನಕೆಯ ಮೇಲೆಸೀನೈ ರ ಆಕೆ |
| 4. ಹಾ ಮಂಡರೇಸ್ತರಂ ಸೋಡಳದೇವರನರು | 11. ಇಗಣ ನರುಸಿಂಹೈ ರ ತತ್ತಗರೋಕ್ಕ |
| 5. ಸುಧಕ್ತತು ಸಂಪತ್ತರದ ಪುಷ್ಟಿ ಇ ಸೋಮ | 12. ಲು ರ ಯೀ ಬಿಷ್ಟಿಧಂಪುರಕೆ ಅಳಿಕಿದ |
| 6. ವಾರದಂದು ದೇಕೇಸ್ತರದೇವರಿಗೇ ? ಅಮೃತಪ | 13. ಜ ವಾರಣಾಸಿಯಲ ಕವಿಲೆಯ |
| 7. ಒಗೆ ಕೆಂಪ್ಪ ಧೂಮಿ ಮಸೆಕಲಯ ತಾ | 14. ಕೊಂಡವರು ಬಾರಹ್ಕುರ ಕೊಂಡವರು |

Transliteration.

1. nama-stunga-siras-tunga-chandra-châmara-châra-
2. vê trayilôkya-nagarâ-rambha-mûla-stam-
3. bhâya Sambhave || svasti śrîmanu ma-
4. hâ-mandalêsvaram Sodadalêvarasaru
5. Subhakritu-samvatsarada Pusya ba 3 Sôma-
6. vâradandu Dêkêsvara-dêvarige (?) amritap-
7. dige koṭṭa bhûmi Masakaliya Tâ-
8. reya keya hoda 1 Mundageya ke-
9. yi hoda 1 Mâvina keya hoda 1 So-
10. daładêvana kereyâ mèle simnde 1 à ke-
11. lagana saru simnde 1 tettigar okka-
12. lu 1 yi biṭṭa dharmmake alihida-
13. de Vâraṇâsiyali kavileya
14. kondavaru Brâmhara kondavaru

Ncte.

This inscription records the gift of some land for the food-offerings at the temple of Dêkêsvara (?) by Sodadalêvarasa. The number of years elapsed in the Śaka era at the time of the inscription is not given. The date is merely stated to be Śubhakrit sam. Pushya ba 3 Sô. But we know from another inscription in the same taluk (No. 27) at Małali that Sodadalêva was a general under Ballâla III in Śaka 1224 Śubhakrit Kartika or 1302 A. D. We may therefore take the date of the present record as Ś 1227 Śubhakrit sam. Pushya ba 3 which is equivalent to January 7, 1303 A. D., a Monday. Sodadalêvarasa is also referred to in Nagar 21 of the year Krôdhana with no Śaka date and Sâgar 86 of Ś 1205.

The lands are measured in terms of *hoda* and *sinde*. The exact meaning of these words is not clear. The usual imprecation follows at the end of the inscription.

66

On a stone in the same village Puṇaji standing to the north of the Vîrabhadra temple.

Kannada characters and language.

Size 3' × 1'

ಅದೇ ಪುಣಿ ಗ್ರಾಮದ ಇರಬದ್ದ ದೇವನಾನಕ್ಕೆ ಉತ್ತರದಲ್ಲಿ ನಿಂತರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'×1'

1. ನಮಸ್ತಂಗ ಸಿರಸ್ತಂಗ ಚಂದ್ರಹಾಮ
2. ರಹಾರಬೈತ್ಯಾಳೈಕ್ಷನಗರಾರಂಭ ಮೂ
3. ಲಸ್ತಂಭಾಯ ಸಂಭಂಜ | ಸ್ವಸ್ತಿ ಶ್ರೀ ಮನುಮ

4. ಹಾ ಮಂಡೇನ್ನರಂ ಯರಸಂಕಕರ
 5. ಗಂಟ ಬರುದರಂಕುಸಂಮೂತ್ತಿನಾರಾ
 6. ಯಳಂ ನಾಹಿತ್ಯ ಸಬ್ಬಿಜ್ಞಾನುಂ ಅಭಿಸವ
 7. ಭೇಣಣನಂಬಿಲ್ಲೇನ್ನರ ದೇವರ ದಿಬ್ಬ
 8. ಶ್ರೀಪಾದ ಪದ್ಮಾರಾಥಕಂ ಬೀರರನ
 9. ದೇವರು ಬಂಹೇನ್ನರ ದೇವರಿಂಗೆ ಕೆ
 10. ಕುಂದಂಡಪ್ಪ ಸಿವನೆಯು ರೇಮುಂಜ್ಞತಿ
 11. ಯಲ ಒಂದು ಸಿವನೆ ಕೆಬುನಾಡ ಚಂ
 12. ಇವ್ವಿಡ್ಲಿಯಲೋಂದು ಸಿವನೆ ತಂಮ
 13. ಕೈಷಿನಾಯ್ಕ ಕೊಟ್ಟುದು ಹೆ
 14. ಡ ಅಲುಗೆರಿಯಲ ಅಣು
 15. ಅಯ್ಯ್ಯ ಬಿನುಗು ಮೂವತ್ತು
 16. ರರನಕೊಟ್ಟ ಬಿನಃಗು
 17. ವತ್ತು ಮುಂಬತ್ತು ಮಲ್ಲಿಗನ
 18. ಲು | ಸ್ಯಾತ್ ಶ್ರೀಮನುಮಾಕ
 19. ಸ್ವರ ಸೈಂಜದೇವರನರುದೆ
 20. ದು ಮಂಣಲಯಲ ಗ ಸಿವನೆ
 21. ಟ್ಟುದು ಗ ಸಿವನೆ ತೆಲಗರುಂದು
 22. ಕೊಟ್ಟುದು ಚೆದಲದ ಗ ಸಿಂಗೆ
 23. ಲಯ ಗ ಸಿ . . . ದ ಗ . . ಅಯ್ಯತ್ತುನಾ . . .
 24. ದಲಸಿವನೆ ಇ . . ಪಾಲಪುದು ಯಿದ
 25. ಕ ಅಳಿಧವನರನರು ? ಅವನರಕದ
 26. . . ದವನು .
- ಚೆಕ್ಕೆ ಎದ್ದು ಹೋಗಿದೆ

Transliteration.

1. namas tunga-siras-tunga-chandra-châma-
2. ra-chârave trayîlokya-nagarâ-rañbha-mû-
3. la-stambhâya Sambhave ! svasti śrîmanu ma-
4. hâmañda!êsvaram yarasanka-kara-
5. gasam birudarankusam Mûrtinârâ-
6. yañanî sâhitya-sarbbajñanum Abhinava-
7. Bhôjanum Billêsvara-dêvara dibya-
8. śrî-pâda-padmâ-râdhakam Bîrarasa-
9. dêvaru Bammêsvara-dêvaringe Ke-
10. kundadali Sivaneya Rêmamñna-ti
11. yali ? ondu sivane Kabunâda Cham-
12. ñavaddiyal ondu sivane tamma
13. Kôtenâyka koṭṭudu Ha
14. da Älalageriyali äyu
15. aidu binugu mûvattu

16. rarasa koṭṭa binugu
17. vattu mūvattu Malliga-na
18. lu ! svasti śrīmanu Maha
19. svara Sodalaḍēvarasaru de
20. du Maṇṇaliyali 1 sivane
21. ṭtudu 1 sivane Teligaru ondu
22. koṭṭudu bedalada 1 singe
23. liya 1 si . . . da 1 aivattu nā
24. dali sivane 5 pālisudu yida-
25. ke alipidava narana [Rau] rava-narakada
26. davantu.

Note.

This record is of the time of Bîrarasa who was a general under the Śântara kings who ruled in Pomburcha or Humcha in Nagar Taluk. There are several Śântara generals and kings of this name referred to in inscriptions, and it is not easy to identify the Bîrarasa of this record.

The epigraph gives him the titles, *mahāmandalēśvara*, a saw to kings, an elephant-goad to the titled chiefs, a Nârâyaṇa in form, master of Sahitya, a new Bhôja, worshipper of the lotus feet of Billêśvara.

The inscription next describes the gifts of land made by Bîrarasa to the god Bammêśvara. These consisted of one *sivane* (a measure of land) in the village Kekunda, one *sivane* in Rêmaṇṇati, one *sivane* in Channavaddi of Kabunâd. Other grants of land to the same temple made by Kôtenâyaka and Bîrarasa are next recorded. These are given in terms of the measure *binugu*. Sodalaḍēvarasa (apparently the governor referred to in the previous inscription) is also stated to have presented the temple with a *sivane* of land in Maṇṇali. Other grants recorded are those of the oil-mongers (telligar) and the Ayyattu-nâd.

The usual imprecation is found at the end of the grant.

The date of this record is probably the same as that of the previous number namely about 1300 A. D.

Several letters at the end of lines 12 to 25 are lost as the inscription slab has peeled off at this place.

67

On a stone set up in front of the Vîrabhadra temple in the village Basavâpura in the same Kalûrkaṭte hóbali.

Size 7' × 2'

Kannaḍa language and characters.

ನಗರ ತಾಲ್ಪಾಕು, ಕಳೂರುಕಟ್ಟೆ ಹೊಬಳಿ ಬಸವಾಪುರ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವನಾಥನದ ಮುಂದೆ ಜಗತ್ತೀಯ ಗೋಡೆಗೆ ಒರಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 7'X2'.

ಕನ್ನಡಲ್ಲಿ ಮತ್ತು ಭಾಷೆ.

1. ನಮಸ್ತಂಗ ಸಿರಸ್ತಂಗ ಚಂದ್ರ (ಚಾಮರ) ತಾಮರತಾರವತ್ತ
2. ಯಿಲೋಕ್ಯೈ ನಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ ।
3. ಉರುಕಾಂಚನ ದಶಾ ನಾಂಗವಾಂಕೋಚಿ ಶತಯಿರಾಣಿ । ಪಂಚಕೋಚಿತುರಂಗಾ
4. ನಾಂತತ್ತಲಂಲಂಗದರುಭನ್ವ । ಸಕರುಷ ಇಖಾಕ ನೆಯ ನಳನಂ
5. ಘರದ ಮಾಗ್ರಸಿರಬಿ ಇಂ ಸುಲರು [ಗ] ದ ಮಲ್ಲಿನಾಥ ಒಡಯರು ಬಾಧಯಹ
6. ಶ್ರೀಯ ಸಿಹಾನನದ್ವಾ ಪಟ್ಟಾಭಿಜೀವಿರಾಜ್ಞವಂ ನಾಳುತ್ತಿದಲ್ಲಿನಂ
7. ಮೃದಾಸೋಹಿ ಹಂಪದ ಬಸಮಂಜಂಗೆ ಕೈಪ್ಪಿತ್ತತ್ವದ ಪಟ್ಟಿಯ ಕ್ರಮ
8. ವಂತೆಂದರೆ ಬಿಂಬಪುರದ ಶ್ರೀ ವೀರಭದ್ರ ದೇವರಿಗೆ ಮಾಡಿದ ತ್ವತ್ತದ
9. [ಧೂ] ಮಿಯವಿರರ ! ಸಿತಗರ ಸಿಂನೆ ಹರವನೆಯ . . . ಬಿ ಅ ॥ ಬೀಜವರಿದೆ
10. ಶುಲಕೆಯ ದೊಂಬಿಗನ ಹೊರಡು ಸಹಾವ ಇ ಬೀಜವರಿ ಒಡವಿನಹದ
11. ಬಿ ಬೀಜವರಿ ! ಚಿಕಮಾವಿನ ಹೊಲವು ಇ ॥ ಬೀಜವರಿ ಹಿರಿಯಮಾವಿನ
12. ಕೆಯಿ ಅ ॥ ಬೀಜವರಿ ! ಅಂತ್ಯ ಬೀಜವರಿಬಿ ಇ ॥ ಅಕ್ಷರದಲು ಮೂವತ್ತು
13. ಯುರಡುವರೆ ಬಂಡುಗ ಯೀಭ
14. ತ್ರುಕೆ ನೆಡವಕರ್ತೃದೆ ಸದಾಕಾರ ಜನ ಇಂ ಒಡಯರುಗಳಿಗೆ
15. ದೋನವಮಾಡಿ ನಿಡುವರಿಬ್ಬರು ನಿರು ಮಾಡುವ ನಯು . .
16. ನಡೋನ ತಪ್ಪತೋಯೆ ಮೂನೀಪದಾತ್ರ . . ಮಧ್ಯಾನ ಏಳೆಯು
17. ಸಹವಾಗಿ ಸಿನು ನಡನಿ ಬಹೆ ಯೀ ಭತ್ತ . . . ದೊಮ್ಮೆರ್ರ
18. ಹತ್ತಿಲ್ಲ ಆ ಹಲಸಿನಮುರ ಆ ಭತ್ತಕೆ ಅತನ ಮನ ಹಿ
19. ತ್ತಿಲ್ಲ ಸಹ ಕೊಟ್ಟೆವಾಗಿ ಯೀ ಭೂಮಿಯನು ಆ ಬಸವಾ ಪುರದ ವೀರಭ
20. ದ್ರ ದೇವರಿಗೆ ಭತ್ತವನು ಸಿನು ಸದಾಕಾಲ ನಡಸಿಕಿಯೆಂ [ದುಕೋಣ] ಕಲ್ಲು ಪಟ್ಟಿಯ
21. ಧಮರ್ಕ ಅಳುಹಿದರೂ ಶ್ರೀವೀರಭದ್ರದೇವರು . . . ತಮಿದವರು
22. ಶ್ರೀವಾ [ರ] ಜಾಸಿಯಲ ಕವಿಲೆಯ ಕೊಂದವಾಪಕ್ಕ ಹೋಕರು ಯಿಂತಪ್ಪದ ಕೇನಾ
23. ಕ್ಷಗಿಂ ಅಯವತ್ತು ನಾಡ ಬಲುಗದ ಸಿಂಗಾಲುಡ . . . ಶಯ ಬಲುಚ
24. ಗಲುಡ ಪಟ್ಟಿಗುಪ್ಪೆಯ ಮಾರಗಲುಡ | ಗೌರಗೋಡ . . . ಡ | ಕೊಡಲೂ
25. ರಸಿದ್ದಿಗ ಉಡ | ನಾತಾಳಬಯಿರಗೆಲುಡ | ಮಾಲರ . . . ಉಡಕೆ
26. ರ ತಾಳಹೊಟ್ಟಿಯಪ್ಪಗೆಲುಡ | ಹೆಬ್ಬಿಯಲಮಾಡ . . . ಮೊತ್ತರ
27. ಮುತ್ತಗೆಲುಡ | ಯಿಂತಪ್ಪದಕ್ಕ ತುಂಬೆಯ ಹೊವಿನ . . ತಪ್ಪನ
28. . . . ಬರಹ . . . ಒಡಯ
29. ಗಳ ಒಪ್ಪು

Transliteration.

1. namas tunga-siras-tunga-chandra (châmari) tamara-târave tra-
2. yilôkya-nagarâ-rambhâm mûla-stambhâya Sambhave !
3. uru-kâñchana-dattânâm gavâm kôti-satayir api¹ pancha-kôti-turangâ-
4. nâm tat-phalam Linga-darushanam¹ Śaka-varusha 1359 neya Nala-sam-

5. vachharada Mârggasira ba 30 Su Âru [ga] da
Mallinâtha-ođeyaru Bâleyaha-
6. lliya simhvâsanadali patṭâbhiśekha-râjyavan âluttidalli nam-
7. ma dâsôhi Hađapada Basavamnamge koṭa tsatrada patṭeya krama-
8. ventendare Baśavapurada Śrî Virabhadra-dêvarige mâdida tsatrada
9. [bhû-] miya vivara ! sitagara-siṇne hara-vaneyā . . . kha 4½ bîjavari be-
10. īala-keyi Bom̄migana morađu sahâ kha 11 bîjavari odavina hada
11. kha 9 bîjavari ! Chikamâvina hola kha 3½ bîjavari Hiriyamâvina-
12. keyi kha 4½ bîjavari ! anttu bîjavari kha 32½ . . . aksharadalu mûvatta-
13. yarađu vare khaṇḍuga ! yîchha-
14. trake neđava kaṭṭale sadâ-kâla jana 30 ođeyarugalige
15. bônava mâdi nîduvar ibbaru nîru mâduva saya
16. na bôna tappa toyे mûru padârtta madhyâna-vîleya
17. sahavâgi nînu nađasi bahe yî chhatra....Bomarsara
18. hittilu â halasina mara â chhatrake âtana mane hi-
19. ttilu saha koṭtevâgi yî-bhûmiyanu â Basavâpurada Virabha-
20. dra-dêvarige chhatravanu nînu sadâkâla nađasihe yen [du koṭṭa] kallu-
patṭeya
21. dharmakke âlupidavaru śrî-Virabhadradêvara tapidavaru
22. śrî-Vâ [ra] nâsiyali kavileya konda pâpakke hoharu yintappudake sâ-
23. kshigalû Ayivattu nâda Balugada Singagauḍa liya Bayicha-
24. gauḍa Patṭaguppeya Mâragauḍa ! Goragôḍa da ! Kodalû-
25. ra Siddagauḍa ! Sâtâla Bayiragauḍa ! Mâlara uḍa Ha-
26. ratâla Hotteyappa-gauḍa ! Hebbayala Mâdi Motura
27. Muttagauḍa ! yintappudakke tumbeya-hûvina tappana !
28. baraha ođeya
29. galâ oppa

Note.

This record registers the gift of land of the sowing capacity of 32½ khaṇḍugas as also a house belonging to one Bommarasa, with the backyard of the house and a jack fruit tree, owned by him for feeding 30 Ođeyars (Lingâyat priests) in a choultry belonging to the temple of Virabhadra-dêvaru in the village Basavâpura. The donor was Mallinâtha-Vodeyar of Araga¹ ruling on the throne of Bâleyahalli, a village in the Koppa Taluk (Narasimharajapura Sub-taluk) of the Kadur District. Evidently he was the high priest holding the pontificate of Bâleyahalli, which is even now the seat of a highly respected guru of the Vîraśaiva sect. The words *simhâsana* (throne) and *paṭṭâbhbishéka* used for him in line 6 preclude idea of his

¹ A Vîraśaiva guru of this name is met with in E. C. VIII Sorab 126 of 1434. At this time, the governor of Araga was Sirigirinâtha Ođeyar.

being a provincial governor under Vijayanagar kings. Hadapada Basavaṇṇa was a *dāsōhi* (almoner) under the donor. The donee was to receive the land and manage the feeding arrangements at all times. It was stipulated that 30 *Odeyars* had to be fed daily; two cooks were to be engaged for cooking and serving, one attendant was to be appointed for supplying water to the guests. The meals were to consist of boiled rice, ghee and boiled pulses (*toye*) and betel leaves were also to be served to the guests during the day time.

Details are given of the lands granted. The witnesses to the grant are the various gaudas of Ayvattu-nâd including Singagauda of Baluga, Bayichagauda of..... Mâragauda of Paṭtaguppe, of Goragôdu, Siddagauda of Kodalûr, Bayiragauda of Sâtâl,.....guda of Mâlûr, Hotteyapagauda of Haratâl, Mâdigauda of Hebbyal, Muttagauda of Motûr. The signatures to the grant next follow but this portion is full of lacunae.

At the beginning of the grant are the usual invocatory stanzas addressed to Śambhu and another verse in praise of the devotion to Linga which may be translated as follows:—The fruit of beholding a linga is equal to that acquired by the gift of great quantities of gold, of hundred crores of cows, and of five crores of horses.

The date of the grant is given as Š 1359 Naļa sam. Mâr. ba. 30 Šu. which is equivalent to December 7, 1436, a Friday if we take Š 1358 Nala.

68

At the same village Basavâpur, on a slab standing by the eastern wall of the Virabhadra temple.

Size 6' x 2'

Kannada language and characters.

ಅದೇ ಏರಭದ್ರ, ದೇವಸ್ಯಾನದೋಳಗೆ ಪೂರ್ವದಿಕ್ತಿನ ಗೋಡೆಗೆ ಒರಿಸಿ ನಿಲ್ಲಿಸಿರುವ ಕಟ್ಟು.

ಪ್ರಮಾಣ 6'×2'

(ಅಕ್ಷರಗಳು ಶ್ಲೋಕದಲ್ಲಾಗಿವೆ.)

(ಮುಂದೆ ಅಕ್ಷರಗಳು ಸಮೇತಹೋಗಿವೆ.)

Note.

The greater part of this record is completely worn out and illegible. It begins with the usual invocatory verse addressed to the god Śambhu and then comes the statement that it belongs to the reign of Virūpāksharāya, son of Vīra Harihararāya with the titles mahāmaṇḍalēśvara, champion over hostile kings, punisher of kings who break their word and the lord of four seas. He is stated to have been ruling at Sirudhāra. He was evidently Harihara II's son Virūpāksha who is said to be reigning in Vijayanagar in 1404-5 in some inscriptions of the neighbouring taluks (See. E. C. VIII Tirthahalli 13 and 196 of 1404). No date is given. The rest of the inscription is effaced.

69

On a Vīragal standing in a jungle to the east of Māvinahole village in the hōbaļi of Kalurkatte.

Size 4' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೊರುಕಟ್ಟೆ ಹೋಬಳಿ ಮಾವಿನ ಹೊಳೆ ಮುಜರೆ ಹಾಡರವಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕಾನಿನಲ್ಲಿ
ನಿಂತಿರುವ ಏರಗಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2'

(1ನೇಯ ಅಡ್ಡಪಟ್ಟಿ.)

1. ನಮಸ್ತಂಗ (ಚಕ್ಕೆ ಎದ್ದುಹೇಗಿದೆ)
2. ಭಮೂಲಸ್ತಂ
3. ವರಿಪ ಱಂಟ ಧಾತನ
(ಒನೆಯ ಅಡ್ಡಪಟ್ಟಿ.)
4. ಮಂಡರೀಸ್ತರಕು
5. ಕಾದ . . ತಬನವರಸರು
6. ಗ್ರಂಥಿಯ ದಶ್ತಿಯ ಚಲಬೆಳಳ

Note.

This vīragal inscription is full of lacunæ, the slab on which it is incised having peeled off in most places. The date S' 1078 Dhātri (A.D. 1156) is given. One Basavarasa seems to have fought in a battle and either he or one of his followers seems to have died during this fight.

70

On a stone set up in front of the Venkaṭaramaṇasvāmi temple in the village Muḍuba in the same Kalurkatte hōbaļi.

Size 3' × 1'

Kannada language and characters.

ಅದೇ ಕಳ್ಳರುಕಟ್ಟಿ ಹೋಬಳಿ ದಾಸಗಿದ ಮಜರೆ ಮುಡುಬಿ ಗ್ರಾಮದ ಚೆಂಕಟರಮೆಣ ದೇವಾಲಯದ ಮುಂದೆ
ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1'

ನೂಯಾಚಂದ್ರರು.

ಕನ್ನಡಲಿಖಿ ವಾತ್ತು ಭಾಷೆ.

ಬಕ್ಕ, ಶಂಖ.

1. ಶ್ರೀಮತು	7. ಬಿಂಡೆಶ್ವರಮನು ದಾಬು
2. ಚೆಂಕೆ೯	8. ಉ ನಂಕಯಂಗೆ | ಅಪ್ಪೂ
3. ತವದೇವ	9. ಜರಿಯ ಮಗಂರಾ
4. ರಿಗೆ ಮುಡಬಿದ	10. ಮನಾತಂಗೆ | ಯೀಣಂ
5. ಕಾಮರರಸಗಾಢನ ಮ	11. ಬಳಿದತ್ತಿ | ದಾನಪ
6. ಗ ದೊಂಮಗಾಢನು	12.

Note.

This inscription records the gift of a garden by Bommagauda, son of Kâmara-sagauda of the village Mudaba, to the god Chennakêśavadêvaru. The land was to be enjoyed as *umbali* by Dâdula Sankaya and Râmanatha, son of the temple priest. The usual imprecation at the end is lost as the letters here have peeled off. The characters seem to be of the 17th century.

71

On a vîragal lying in a jungle to the north of the village Kôte, a hamlet belonging to Varakôd in the same Kalûrkatté hobli.

Size 9' × 2' — 9"

Kannada language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಕಳ್ಳರುಕಟ್ಟಿ ಹೋಬಳಿ ವರಕೋಡು ಗ್ರಾಮದ ಮಜರೆ ಕೋಟಿ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಲ್ಲಿರುವ
ಕಾನಿನಲ್ಲಿ ಬಿಡ್ಡಿರುವ ವೀರಗಳು.

ಪ್ರಮಾಣ 9' × 2'—9"

ಮೇಲ್ಮೈಗಳಲ್ಲಿ ಸಿಂಹಲರಾಟ, ಪಕ್ಕದಲ್ಲಿ ಚತ್ರಕೆಲಸ, ಮಧ್ಯದಲ್ಲಿ ವಿಮಾನ, ಕೂರಾನ ? ಪಲ್ಕಿ, ವಾಢಗಾರರು, ವಿಮಾನ,
ಅಪ್ಪರನ್ನು, ಕುದುರೆಯುದ್ದ, ಮಲ್ಲಯುದ್ದ. ಮಧ್ಯದಲ್ಲಿ ಆರುಪಟ್ಟಿಗಳಲ್ಲಿ ಅಕ್ಷರಗಳಿವೆ.

Iನೇಯ ಪಟ್ಟಿ—

- ನಮಸ್ತಂಗ ಶರಸ್ತಂಗ ಚಂದ್ರಚಾಮರ [ಚಾರ] ವೀ ತ್ರೈಶೀಕ್ಯ, ನಗ
- ರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ನಂಧವೇ | ಸ್ವನೀಶ್ರೀ

IIನೇಯ ಪಟ್ಟಿ—

- ನಕವರುತ | ಇಗ್ರ ತನೆಯದ್ದುಂಮ್ಮುಖಿ ಸಂಪತ್ತರದ ವ್ಯೇ
- ಸಾಬಿ ಸುದ್ದ ಸಪ್ತಮಿಾ ಬುಧವಾರದಂದು | ಶ್ರೀಮನು ಮಹಾಮ
- ಂಡಕ್ಕೆಸ್ವರಂ ವಯರಿ ಮಂಡಳಿಗಳ ಗಂಡಗತ್ತಿರ ಭಾಸೇಗೆ ತಪ್ಪಿ
- ವ ಮಂಡಳಿಕರಗಂಡ ನರಪತಿ ಜಗದಾಳ ಏರಬಿರುದಾಳ
- ದೇವರನರು ಹೊಯ್ಯಣ ಬಲ್ಲಾಳ ದೇವರಾಯನ ದ

III ನೆಯ ಪಟ್ಟಿ—

8. ಇವಯ್ಯ ಮಾಯಾದೇವನ ಕೂಡೆ ಮುತ್ತೂರಲ ಕಾಳಗವಾದ
9. ಅದು ಶ್ರೀಮತು ಆಯಾವತ್ತುನಾಡು ಸಮೇತ . . . ಅಯ್ಯುಮುಂ
10. ದಿಂಗೆ ಮೂಡಲಮಂದೆ ಸಸುವ ಬಲಗದ ನಾಗೆಯನ
11. ಅಳಿಯು ವೀರದೊಳಿಂ ಬೇಲನ ಸರಿದೊರೆ ಬಂದ ಪರೆ ಕೃತಯುಗ
12. ತ್ರೈತೇದ್ವಪಾರ ಕಲಯುಗದೊಳಗಳ ವೀರರುಂ ಪರಬಳಿಸಿಂಗಂ

IV ನೆಯ ಪಟ್ಟಿ—

13. ರದೊಳುಂ ಇಂತು ವೀರದೊಳುಂ ವಿಷಾಘದೊಳುಂ ತ್ಯಾಗದೊಳು
14. ಒಂಬೋಗದೊಳುಂಮಿಗಲಿನಿಸಿದ ಹರಬಳಿಸಿಂಗ
15. ಬೇಲೆಯನು ಅಯ್ಯುತ್ತುನಾಡುದಳಂ ಆ ಎನಲು ವೀ

V ನೆಯ ಪಟ್ಟಿ—

16. ರದಲ ಪೂರಳಿಸಿತ್ತಿ ಇಯೆಚ್ಚಿ ಕಂದುರೆ ಕಾರಾಳ ಕುತ್ತಿ ಕುತ್ತಿ
17. ನಿಕೆಂಡು ವೀರಸ್ವಗ್ಗಂ ಪಡೆದನು ||| ಮಂಗಳ ಮಹಾತ್ರೀ
18. ಶ್ರೀ॥ ಯೀ ಕಲ್ಲ ಮಾಡಿಸಿದ ಗಂಗವಳಿಯ ಚೋಗೆಗೊಡೆದೇ
19. ವಡೊಂಮ್ಮೆ ಚಕ್ಕನಾಗೆಯ || ಯೀಕಲ್ಲಮಾಡಿದಾತ ಸಿಂ

VI ನೆಯ ಪಟ್ಟಿ—

20. ಗೊಜನ ಮಗ ವೀರೋಜ || ಅರಿದತಲೆ ಹೊರಳಿದ ಮುಂಡಂ ಕರುಳ್ಳು
21. ತ್ತಿದಕಾಲ ತೊಡರು ಹರಿಪುತರಕ್ಕಂ ಪೂರಳ್ಳಾಂತ ನಿಲುವ ಸುಭಂಟ
22. ರ ಮರುಳ್ಳ ಸುಗಿದ ಜವನ ತೆಣದ ಬೇಲನಾಂತಣಿದಂ ಯೀಲ್ಲಬಿ
23. ರೆದಾತ ಗೊರಗೋಡ ಬಲಯ ಸೇನ ಬೇಂಘಾಮಗಂ ಬೋಂಮಂಜಿ

Transliteration.

I band.

1. namas tunga-sîras-tunga-chandra-châmara [châra] ve ! traiḥkya-naga-
2. rârambhâm mûla-stambhâya Sambhave ‖ svasti śrî

II band.

3. Saka varuśa i 1219 taneya Ddu (m) rmimukhi-samvatsarada Vai-
4. sâkha suddha saptamî Budhavâradandu śrimanu mahâma-
5. ḡdalêsvaram vairimaṇḍalika-gala-gaṇḍa-gattari bhâsege-tappû-
6. va maṇḍalikara-gaṇḍa narapati-jagadâla vîra-birudâla
7. Dêvarasaru Hoysina Ballâla Dêvarâyana da-

III band.

8. lavayya Mâyidêvana kûde Muttûrali kâlagavâda-
9. mdu śrimatu ayivattu-nâdu-samêta aidu-mam-
10. dinge mûḍala-mandenisuva Balugada Nâgeyana
11. aliya vîradolam Bêlana sari dore bandapare Kritayuga-
12. Trête Dvâpâra-Kaliyuga-dolagaṇa vîrarum para-bala-singa sanga-

IV band.

13. radoļum intu viradoļum vikhyātadoļum tyāgadolū-
14. m bōgadolūm migilenisida parabaļa-singa
15. Bēleyanu ayvattu-nādu-dalam â enalu vī-

V. band.

16. radalī pūrayisi tałtiriyechchi kudure kālāla kutti kutti-
17. sikoṇdu Vīra-svarggam pađedanul mangalamahâ śrī
18. śrī || yī-kalla mādisida Gangavalīya Bogegoda Dē
19. va Bommma Chikka Nāgeya || yī kalla māđidâta Sim-

VI band.

20. gojana maga Vīrōja || arida tale horaļida muñdam karuļsu-
21. ttida kāla tođaru harivuta raktam maraļd ânta niluva subhaṭa-
22. ra maruļ masagida Javana terade Bēlan ântigidam yi kalla ba-
23. redāta Goragoda Balaya-śenabovana magam Bommanṇa

*Translation.***LL. 1-2.**

Obeisance to Śambhu (the usual stanza).

LL. 3-4.

Be it well. In the Śaka year 1219, the year Durmukhi, on Wednesday, 7th lunar day of the bright half of Vaisākha :—

LL. 4-8.

When the illustrious mahāmaṇḍalēśvara, a battle-axe to the necks of the hostile maṇḍalikas, champion over kings, champion over titled heroes, Dēvarasar, fought in Muttūr with Māyidēva, the general of daļavayya Hoysaṇa Ballāladēvarāya :—

LL. 9-10.

The illustrious son-in-law of Nāgeya of Baluga, which is the eastern *mandu* of the five *mandus*, accompanied by the Ayvattunād :—

LL. 11-13.

Who among the heroes of Kṛita, Trētā, Dvāpara, and Kali yugas can equal Bēla, who is a lion in battle to the enemy troops ?

LL. 13-17.

Thus spoken of as great in prowess, fame, liberality and enjoyment, a lion to the hostile forces, Bēlaya displayed his valour to the fullest extent, to the admiration of the army of Ayvattu-nād, met the enemy, pierced them, fired arrows at

them, slew the horse and foot soldiers, was wounded in return and attained the heaven of heroes.

LL. 18-20.

Good fortune : Bôgegôda of Gangavalî, Dêvabomma, and Chikka Nâgeya got this stone engraved. This stone was made (engraved) by Vîrôja, son of Singôja.

LL. 20-22.

The heads (of enemies) being cut off, their trunks rolling, the *todar* (chain) of the leg entwined by entrails, their blood flowing, Bêla fought and pierced like the God of Death seized by a demon, the warriors who encountered him again and again.

LL. 22-23.

Bommaña, son of Balaya-sê nabôva of Goragôd wrote this.

Note.

This vîragal inscription records the exploits of a hero named Bêla who fought on behalf of Dêvarasa against Mâyidêva, the general of the Hoysala king Ballâla (III) in the battle at Muttûr. The date of the inscription is given as Š 1219 Durmukhi Vaiś. sù. 7 Bu which corresponds to April 11, 1296 A.D. taking Durmukhi Š 1218.

Muttûr is a village nearby in Kerehallî hobli of Nagar Taluk. Dêvarasa of this record is probably the same as Soddala Dêvarasa referred to before and was the ruler of Sântalîge. See Nagar 61 of 1288 A.D., and 27 of 1302 A.D. There seem to have been constant wars and alliances between the Hoysalas and the Sântara kings of Sântalîge province.

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On a vîragal standing in front of the Hôleyammana Îsvara temple in the village Sutta in the same Kalûrkaṭte hobali.

Size 5' × 3'

Kannada language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಕೆಳವರುಕಟ್ಟ ಹೋಬಳಿ ಸುತ್ತಗ್ರಾಮದ ಹೊಳೆಯಮ್ಮನ ಈಶ್ವರ ದೇವನಾಥನದ ಮುಂದೆ
ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' × 3'.

Iಯೆ ಷಟ್—

1. ನಮಸ್ತಂಗಸಿರಿಚೆಯಿ ಚೆಂದ್ರಚಾಮರಚಾರವೆ | ಶ್ರಯಂಕ್ಷಾಸಾರಾರಂಭ
2. ಮುಖಂತಂಫಾಯಶಂಭವೆ | ಸ್ವಸ್ತಿಶ್ರೀ ಸಕವರು [ಷ] ಇಂಳನೆಯ ನು

IIನೆಯ ಪಟ್ಟಿ—

3. ಭಕ್ತಿತು ಸಂಘರ್ಷಕಾರ್ತಿಕನುಧ ಪಣ್ಣ ಏ ಮಂಗಳವಾರದಂ
4. ದು ಶ್ರೀಮಂನ್ಯಹಾ ಮಂಡಿಂಸೈರ ಅದಿಯರಾದಿತ್ಯ ಚೈ
5. ರಿಮಂಡಿಕ ಜಗದ್ವ ಶಯಹೊನಂಕೊಟ್ಟ ಕುದುರೆಯ ಕ

IIIನೆಯ ಪಟ್ಟಿ—

6. ಚ್ಚುವಚುಂಡಿಕರಗಂಡ ಗಂಡರಿಗೆಂಡ ದ್ವಿಷಣರದ ಅಕೊ
7. ಇಗಿಯ ? ಸೂಡಲದೇವರನು ಯೀಬರನಾಯಕ

IVನೆಯ ಪಟ್ಟಿ—

8. ನಕ್ಳಾಡೆ ನಾಲಿವೂರಲಕಾಳಿಗೆವಾದ್ಲ್ಯ ಪರಬಳಿಂಗ ಗಂಡ ಜಗದ್ವ
9. ಶಯ ಹಣವಕ್ತಿ ವೋಡೆಯನಕಾಬಂಗಂಡ ರಣದಲ ವೋಡೆಯ
10. ನಸಿಕ್ಕಿಡಲೋಡಿಬಹನಾಯ್ ನಗಂಡ ಸುತ್ತದ ಅಂಮಣಗೆಯ

Vನೆಯ ಪಟ್ಟಿ—

11. ಮುಂಡಗೆಯ ಸಿಂಗೆಯುನಮಗಂ ಗಂಗತಬಳಿಯ ಮೂಡನು ನಮು
12. ರಾಂಗಣಿಲ್ಲತಳಿರಿದು ಏರಿದ ಕುದುರೆಯ ಮೀರಿದಕಾರಾಳ ಕು
13. ತ್ರಿಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕಪೂರ್ವನಾಡನು ಮಂಗಳಮಹಾಶ್ರೀ

I. band.

1. namas tunga-sirah-chumbi-chandra-châmara-chârave! trayilôkya-nagarâ-rambha-
2. mûla-stambhâya Šambhave ! svasti śrî Saka varu 1224 neya Su-

II. band.

3. bhakrutu-samvachharada Kârtika sudha pûrñami Mangala-vâradan-
4. du śriman-mahâ-maṇḍalâśvara Adiyarâditya vai-
5. ri-maṇḍalîka-jagaddaleya honna-koṭtu-kudureya-ka-

III. band.

6. t̄tuva-maṇḍalîkara-gaṇda gaṇdarigegena Dakshina-sarada Ako-
7. lagiya Sodaladêvarasanu Yebara-nâyaka-

IV. band.

8. na kûde Sâlivûrali kâlegavâdalli parabala-singa gaṇda-jagadda-
9. leya henana-kutti-vodeyana-kâbana-gaṇda raṇadali vodeya-
10. nan-ikkidal ôdi baha nâykana gaṇda Suttada Ammaṇa-gedeya

V. band.

11. Mûḍagedehya Singeyana magam Ganga Tabâliya Mûḍanu sama-
12. râṅganâdalli taṭitîridu êrida kudureya mîrida kâlâla ku-
13. tti kuttisi koṇdu suralôka-prâptanâdanu mangala mahâ śrî

Note.

This is a viragal recording the heroism and death of a warrior named Mûda of Ganga Tabali, son of Singeya (son ?) of Mûdagede¹, (son ?) of Ammanagede of the village Sutta. His death took place in a battle at Sâlivûr (same as the present village Sâlûr in Shikarpur Taluk) in which Sodadalêvarasa was opposed to Yêbaranâyaka. The date is given as Š 1224 Śubhakrit sa.m. Kâr. śu. 15 Man corresponding to Tuesday, 6th November 1202 A.D. Sodadalêvarasa has been referred to in previous inscriptions. The titles applied to him in this record are mahâmañdalêśvara, a sun to the Adiyas, conqueror of the world of hostile mañdalikas, enemy to the mañdalikas who obtain horses by paying gold, hero to heroes (gandarige-ganda). The battle with Yêbaranâyaka at Sâlûr is also referred to in Nagar 27 where Sodadalêva is said to have engaged in battle against him on behalf of Ballâladêva. Yêbaranâyaka was a general under the Yâdava king Ramadêva as can be seen from the next record.

The titles applied to the hero Mûda are a lion to hostile forces, conquer of the world of heroes, champion over those who protect their master by piercing dead bodies ?, champion over the warriors who run away leaving their masters in danger.

The meaning of *dakshinasarada akolagiya* an epithet applied to Sodadalêvarasa in line 6 is not clear. The letters here, however, are illegible and the reading is doubtful.

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On a viragal, lying in a jungle near the bridge on the Sarâvati river, to the south of the same village Sutta.

Size 10' × 2' — 9"

Kannada language and characters.

ಅದೇ ಸುತ್ತ ಗ್ರಾಮಕ್ಕೆ ದ್ವಾರಿಣಿದಲ್ಲಿ ಶರಾವತೀ ಹೊಳೆಯ ಸೈತುವೆಗೆ ಒಂದು ಫಲಾಂಗ್ ದೂರದಲ್ಲಿರುವ ಕಾನಿನಲ್ಲಿ ಬಿಡ್ಡಿರುವ ವೀರಗಲ್ಲು.

ತ್ವರಣ 10' × 2'—9"

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

1. ನಮಸ್ತುತಿರಶ್ಮಿಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ ತ್ರಿಶೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
2. ಯಶಂಭವೇ ಸ್ವಸ್ಥೀಸಕವರಃಸ ರಾಜಿನೆಯ ಮನುಷುಭ ಸಂಘರದ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

3. ಮಾಪುಮದ್ವಪಾಷ್ಟ ಅದಿಷ್ಟವಾರದಂದು ಶ್ರೀಮನುಮಹಾಮಂಡಳೀಸ್ವರಂ
ಪ್ರೇರಿಮ
4. ಉಡಿಕಗಳಿಗಂತ್ತಿರ ಹೊನಕೊಟ್ಟಿ ಕುದುರೆಯಕಟ್ಟಿವ ಮಂಡಿಕರ
5. ಗಂಡ ತುಳುವರಾಯ ಸಾಧಾರಣಾಚಾಯ್ಯ ಭಾಸೆಗೆ ತಪ್ಪಿವ
ಮಂಡ
6. ಉರಂಡ ಮಂಡಿಕರಾರಿಕರಹಣ್ಣ (ಹ) ಮಲ್ಲವೀರ

¹ Mûdagede is probably an abbreviation for Mûdaheggade.

III ನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

7. ಕೋಳಿನಾಯ್ಯನು ಯಾದವನಾ[ರಾ]ಯಣ ರಾಮದೇವರಾಯನದಳವಯ್ಯ ಏ
8. ಭರಪನಕೂಡೆ ಮುಗ್ನಿಗೇರಿಯಲ್ಲಿ ಕಾಳಿಗವಾದಂದು | ಶ್ರೀಮತು ಅಯ್ಯ
9. ತುನಾಡನಾವಿರಾರ ಅಯಿದು ಮಂದಿಂಗೆ ವೇದಲ ಮಂದೇಸುವ ನುತ್ತದೆ
10. ವ್ರೋಡಿಯಾಜನಮಗನು ವೀರ ಕಲಸಂಗಾರುಂಬಿಂ

IV ನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

11. ದಪರೆಕ್ಕತಯುಗಕೇತಾದ್ವಾಪರ ಕಲಯುಗದೊಳಗಣವೀರರು
12. ಸಂಗರದೊಳು | ಯಂತು
13. ವೀರದೊಳಂ ವಿಖ್ಯಾತದೊಳಂತ್ವಾಗದೊಳಂ ಫೋ
14. ಗದೊಳಂ ಭಾ
15. ಸೆಗೆ . . . ಭಾಸೆಗೆ ಪೂರಯಿಸಿತ್ತೆ
16. ಈದು ಕುದುರೆಕಾರಾಳ ಕುತ್ತಕುತ್ತಸಿಕೆಂದು ನುರೆಂಹ ಪಾರ್ಪ್ತನಾದನು
ವಾಂಗಳ
17. ಮಹಾಶ್ರೀ | ಯಾಕಲ್ಲಂ ಕಂಡಿಸಿದ್ದು ಅತನತಾಯಿ ಕಾಳಿಗಳಿಡಿ | ಯಾಕಲ್ಲಂ
18. ಮಾಡಿದೊನು ಕಲುಕುಟಿಗಿಸಿಂಗೋಜನಮಗ ಬೀರೋಜನು ಮಂಗಳ ಮಹಾಶ್ರೀ

I. Band.

1. namas tunga-síraś-chumbi-chandra-châmara-chârave trailôkya-nagarâ-rambha-mûlastambhâ-
2. ya Śambhavê! svasti śrî Saka varusa 1218 neya Manumatha-samvachhara

II. Band.

3. Mâgha suddha pâdya Âdityavâradandu śrîmanu mahâ-mandalêsvaram vairi-ma-
4. mñdalika-gala-gandagattari honna koṭtu kudureya kaṭṭuva mañdalikara
5. ganda Tuļuvarâya-sthâpanâ-chârya bhâsege tappuva mañda-
6. lîkara ganda mañdalika-kaṭhâri kara-hattha-malla vîra

III Band.

7. Kôtenâykanu Yâda va nâ [râyaṇa] Râmadêvarâyana dałavayya È-
8. bharapana kûde Muguligêriyalli kâlagavâdandu śrîmatu aiva-
9. ttu-nâda sâvirûra ayidu-mandinge modalainandenisuva Suttada
10. Vodiyâyana maganu Vîra Kalisamg ârumbam-

IV. Band.

11. dapare Krutayuga-Trêtâ-Dvâpara-Kaliyugadolagaṇa vîraru
12. sangaradolu | yintu
13. vîradolam vikhyâtadolam tyâgadolam bhô-
14. gadolam bhâ-
15. sege bhâsege pûrayisi tałti-

16. ရିଦୁ କୁଡ଼ା କାଳା କୁତ୍ତିକଂଦୁ ଶ୍ରା-ଲୋକା-ପ୍ରାପ୍ତନାଦାନୁ ମଙ୍ଗାଳା
17. ମହା ଶ୍ରୀ ॥ ଯି କାଳା କାନ୍ଦିଶିଦାଳୁ ଅତାନ ତୟି କାଲିଗୁଡ଼ି । ଯି କାଳା
18. ମାଧିଦନୁ କାଲକୁତ୍ତିଗ ଶିଙ୍ଗୋଜା ମାଗା ବିରୋଜା ମଙ୍ଗାଳା ମହା ଶ୍ରୀ

Note.

This is another *vîragal* inscription similar to the previous one. It records a battle between Kôtenâyaka and Ébharapa, general of the Yâdava king Râmâdevarâya (1271-1309) at Muguligêri on Sunday the 1st lunar day of the bright half of Mâgha in the year Manmatha S' 1218 and the exploits and death of a warrior named Kalisa, son of Vodiyana, resident of the village Sutta which is described as the foremost *mandu* among the five *mandus* of 1,000 villages of the Ayvattunâdu (ayvattu-nâda sâvirûra ayidu-mandinge modala mand enisuva). Mandu is a small collection of villages smaller than nâdu in parts of the malnâd districts of Mysore. Some patels are styled mande patels who are entitled to special honours in all the villages which form the mande.

S 1217 is Manmatha and Mâgha śu. 1 of this year is Saturday, January 7, A.D. 1296. If, however, we take the solar month corresponding to Mâgha, *viz.*, Kumbha or Mâsi as the month meant, then the date corresponds to Sunday, 5th February A.D. 1296. Probably this is the day meant.

Kôteyanâyaka is stated to have been the king of Sântalîge-sâvira kingdom with Hosagunda as capital (see Sagar 97 of 1292, also Nagar 61 of 1288, Sagar 31 of 1290, 89 and 110 of 1292, 102 of 1293, 96 of 1299, 45 of 1300). Various titles are applied to him in inscriptions. In the present record we find the following epithets mahâmañdalêśvara, shears (*gañda-gattari*) for the necks of hostile *mañdalikas*, subduer of the *mañdalikas* who obtain horses by purchase, establisher of the Tulu kings, subduer of the chiefs (*mañdalikas*) who break their word, a dagger to *mañdalikas*, *karahatthamalla* (?)

For Ébharapa see the previous record. The inscription stone is stated to have been ordered to be set up by the hero's mother Kâligauḍi and the engraver of the stone is named Bîrôja, son of the *kalakutîga* Singôja.

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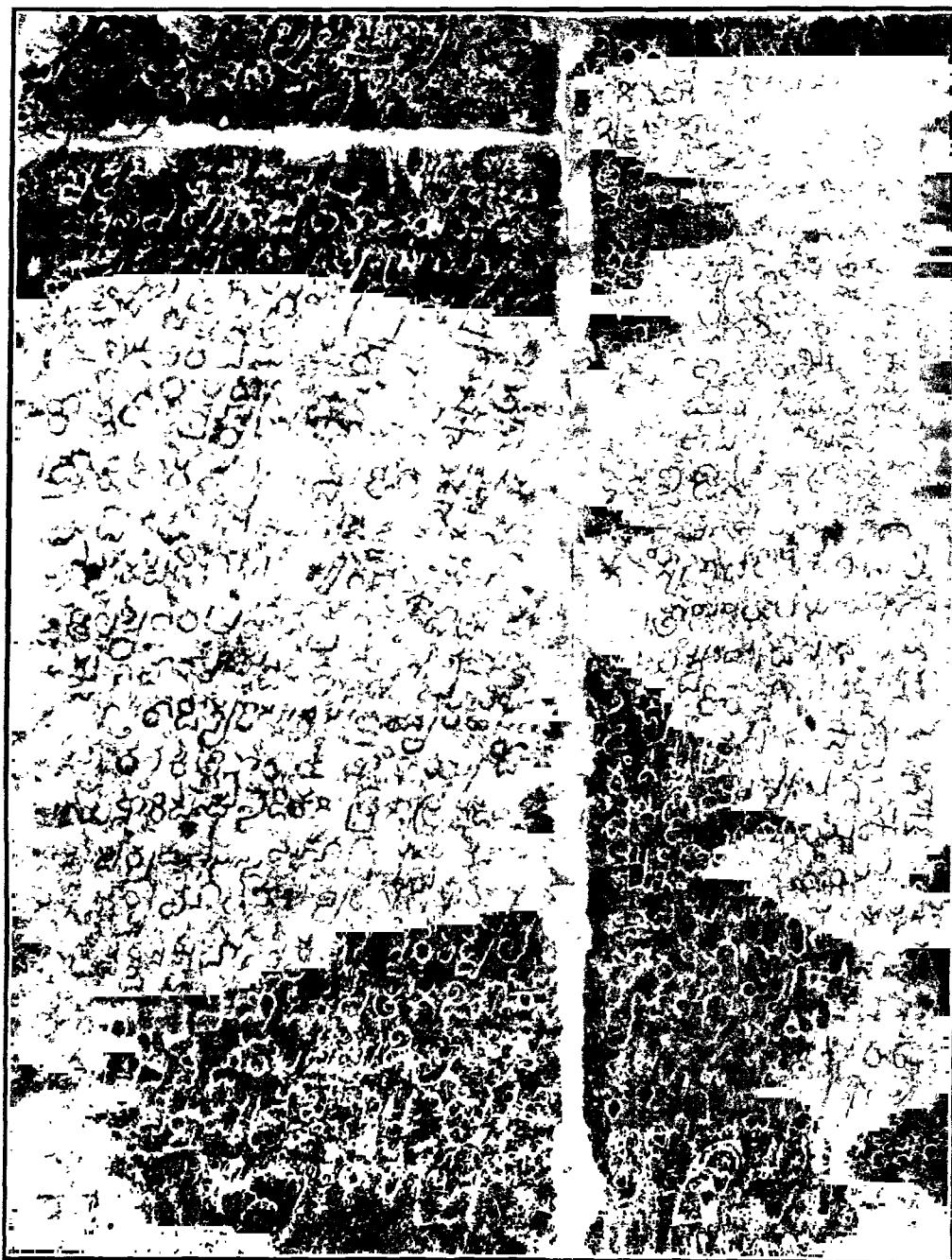
On the four sides of a slab lying in the jungle near the village Hebbailu in the same Kalûrkatté hobli.

PLATE XXIV.

Size 5' × 3'

Kannada language and characters.

STONE INSCRIPTION OF VIRA-SANTARA-DEVA.



(No. 74 - p. 190.)

ನಗರ ತಾಲ್ಲೂಕು ಕೆಸಬಾ ಹೋಬಳಿ ಹೆಚ್ಚೆಗ್ಗೆ ಗ್ರಾಮದ ಬಳಿಗ್ಗಿನಲ್ಲಿ ಬಿಡ್ಡಿರುವ ಕೆಲ್ಲು.

ಪ್ರಮಾಣ ೫" x ೩"

I

1. ಸ್ವತ್ತಿ ಸಮಸ್ತ ಘುವನಾಶ್ಯಯೈಪ್ಪಿಟ್ಟೀ
 2. ವಲ್ಲಭಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇ
 3. ಸ್ವರ ಪರಮಧಿಷ್ಠಾರಕ ನತ್ಯಾಶ್ಯಯ ಕುಳಿ
 4. ತಿಳಕ ಚಾಳುಕ್ಯಾಧರಣ ಶ್ರೀಮತ್ತೀರ್ಥೋ
 5. ಕೃಷ್ಣಪ್ರದೇವರವಿಜಯ ರಾಜ್ಯಮುತ್ತು
 6. ರೋತ್ತಾರಾಭವ್ಯಾದಿ ಪ್ರವರ್ದ್ದಿಪ್ರಮಾನಮಾಚಂ
 7. ದುರ್ಕೃತಾರಂಸಲುತ್ತಮಿರೆ ಸ್ವತ್ತಿನ
 8. ಮಧಿಗತ ಪಂಚಮಹಾಶಿಂಹಿನಾ ಮು
 9. ಇಂದೇಶ್ವರಂ ಪಟ್ಟಿಪೊಂಬುಳ ಪುರವೇಶ್ವರಂ
- ಪದ್ಮಾ
10. ವತೀಲಭ್ಯವರಪ್ಪ ಸಾದಂಬ್ರಿಗಮದಾಮೋದಂ
 11. ಕನ್ನುಕಾಚಾಯುರ್ಮನ್ನರಭ್ಯೇಯ್ಯುರ್ಮಂ ಸುಭೂತನಂಸ್ತು
 12. ತ್ಯಂ ಸಾನ್ತರಾದಿತ್ಯಂರಿಪ್ರಕರೀಂದ್ರ ಕಣ್ಣೇರವಂ ರಣ
 13. ರಂಗ ಭ್ರಿರವಂ ಕೀರ್ತಿನಾರಾಯಣಂ ಸಾಯಂಪಾ
 14. ರಾಯಣಂ ರಿಪುಷ್ಟಿ ಇಕ ಗೋತ್ತಿಗೋತ್ತಾಡೆಳವಜ್ರ
 15. ದ್ಭ್ರಂ ಬಿರುದಭೇರುಣಂ ಮಹೋಗಾನ್ಯಾಸ್ಯಿನಭಸ್ತು
 16. ಇ ಗಢಸ್ತಿಮಾಳಿಯ ತುಳಬಿಳನೌಯುರ್ಮ
 17. ಶಾಳಿ ವಸ್ತಿಸನೆನ್ನೀಹಾನನ್ನೀಕ್ಕೆತ ಸುನ್ನರ ಕಳ್ಳಲ
 18. ತಾಂಕರನರಿಮಣಿ ಲಿಕಪತಂಗೆ ದೀಪಾಂಕು
 19. ರಂ ವಿಷಿನನ ವಿಜಯ ವಿಷ್ಣೀಕ್ಕೆತ ಕೃತ
 20. ಪ್ರತಿಜ್ಞಂ ಬಿರುದ ಸರ್ವಜ್ಞಂ ನಾಮಾಧ್ಯನೇ ಕಾಂ
 21. ಕಮಂಛಾನಮಳಂಕ್ತತರ್ ಶ್ರೀಮತ್ತು

II

22. ವೀರನಾನ್ತರ ದೇವರ್ ಸಾನ್ತಿಗೆ
32. ಸಾಸಿರ ಮುಮಂ ನಿಷ್ಟುಂಷಕಮಾ
24. ಗಿ ಪ್ರತಿಪಾಳಿಸಿ ಸುಖ ಸಂಕ
25. ಥಾ ಎನೋದದಿಂ ರಾಜ್ಯಂಗೆಯುತ್ತು
26. ಮಿರೆ ಶ್ರೀ ತತ್ವಾದ ಪದೋಪಚ್ಚೇವಿ
27. ಸ್ವತ್ತಿಸಮಸ್ತದುಸ್ತರಾ ರಾ
28. ತೀಧಕುಂಭ ಸ್ಥಳೀವಿದಾರುಣ ದಾ
29. ರುಣ ಕರಾಸಿಧಾರಾಸಕ್ತ ಮುಕ್ತಾ
30. ಪಳವಾಳಾಳಂಕಾರ ವೀರನಾರೀಮು
31. ಇ ಹಾರಾಯಿತ ಭುಜಾದಣ್ಣ ನಷಿ
32. ತ ಮಹಾವಾಹಿಸೀ ಮಹಿಧರವ
33. ಜ್ರಂಜ್ಣಂ ಜೆನ ಧಮ್ಮಂಪಾತ್ರಾಕಾರಂ
34. ನಿಜಗೋತ್ತಿನಾತ್ರಾರಂ ಧರ್ಮರತ್ನಾ

35. ಕರಂ ಸುಭೂತಾರಿ ಭೀಕರಂ ಪತಿ
36. ಹಿತಾಂಜನೇಯಂ ಸಾಯುಂಗಾಂ
37. ಗೇಯಂ ನಾಮಿದ್ವೋಹದಿಶಾಪ
38. ಷಟ್ಟಂ ವೈರಿಕೊಂಡಿಪರಷ್ಟಂ ರಣ
39. ರಂಗ ಕ್ಷೇತ್ರಪಾಳಂ ಮಷ್ಟಿನು
40. ವರೆಕ್ಕು ಯಸೆಲಂ ದಳದಿಂ
41. ಮಾಂತ್ರಾ ಶಿವ ಅಯ್ಯಾಮಂಮೆ
42. ಉವಂಸುಕವಿಕೊಳಿಂಬಂ
43. ಕಾರನೇಕಾಂಗ ಏರಂ ವಿಷಾನ ವಿ
44. ದ್ಯಾಧರಂ ಧ್ಯೇಯಾಂ ಮಹಿಧರಂ
45. ಉಪಾಯ ನಾರಾಯಣಂ ನಿತಿಪಾ (ಚಾ?)
46. ರಾಯಾಜಂ ಬೀರುಗನಗರುಡ
47. ನಾಮಾದಿಸವಾಸ್ತ ಪ್ರಸ್ತಿ ಸ
48. ಹಿತ ಶ್ರೀಮನ್ನ ಕುಲರಸರ್

(ಇದರ ಮೇಲ್ಪಾಡೆ)

(ಅಷ್ಟರಗಳು ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿವೆ.)

49. ಸ್ತುರರಾಷ್ಟುನ್ನತ ನ್ನಂತುಲರ
50. ಸನಂತನಯಜ್ಞ ರಾಜ್ಯಕ್ಕೆ ರಾ
51. ಮನಂಪಣಿಕ್ಕೆ ಧರದೆರೆಂದೆ
52. ನ್ನಂತ ಚಾಪುಣಿರಾಯ
53. ನುಂ ನಾಗವಹ್ನಂ ನುಂಕರ
54. ಮನೆದರೆ || ಮಂಗಳ

III

ಕಲ್ಲಿನ ಮಂಧಾಗ

(ಕೆಳಗಾದೆ)

55. ವೃತ್ತಾ || ಕೆಡೆಯಾದಪೆ [೦] ಮಾಹಾಮಹಿಮ ರಾಜ
56. ಸುತಪ್ಪತಿಪತ್ತಿಯಂಬವಂ ತಡೆಯದೆ ಏರನಾಸ್ತ
57. ರ ಮಹಿಷತಾದಯೆಯ್ಯಾ ಕೊರೆಂಬಂಬಿ
58. ದೇಂಜಪುತ್ತಿಸಿಂಬರ ಸೇನಿತೀನೆಗಡ್ಯಾಯನೆಯ್ಯಾ
59. ಕೊಣ್ಣನೆನ್ನಂತ ದೊರೆಯಾಪ್ಯಾರಾನ್ನ ರಾಗುಂಭೂಪ
60. ಮೋಳೀ ವಸುಧಾತಳಾಗ್ರದೊಳು || ಪರಮ
61. ಶ್ರೀಜನಿಪ್ಪದ್ಯೈಪಮನೆಬ್ರೋರ್ ಶಾಸ್ತಾಗ
62. ಮಾಂಭೀರಿಗಳ್ ಗುರುಗಳ್ ಭಾವಿನೆ ಪು
63. ಪ್ರಾಸೇನ ಮುನಿಪರತ್ತಿಪ್ಪಿಯಂ ಏರನಾ
64. ನ್ನರ ಧೂಮಿಪತಿ ತನ್ನ ತಾಂ ಪಡಿಯಂ
65. ಶ್ರೀಕಾಟಿತಾಯ್ಯಂಪಳಂ ಕರಿಸುತ್ತಿಂದ್ದಿಂ
66. ಯಬ್ಜ್ಯೈನೆನಗುಂಭೂಪಾಳಂ ಸುಹಾ
67. ಧನ್ಯನೋ || ನಗುಲರಸನ ಚಿತ್ತಪ್ರಿಯೇ
68. ಮೃಗರೋಚನೆ ದಳಿನಾಯಕೊಡ್ಡಿ ಮೃನ

(ಕರ್ತವೀಗಳ ಮೇಲ್ಗಡೆ ಕೆತ್ತಿರುವುದು.)

69. ಅಯ್ಯಂಮನ್ನಿನ ನಾಸಿ
 70. ಚರ್ ಕಂಡುಕಾಪ್ಪ
 71. ರಕ್ತ [ಇ]ದನ್ನಿಂದ
 72. ವಿರೆಯನ್ನಿಂದಮು
 (ಬಲಭಾಗ ಕೆಳಗಿಂದ)
73. ಒತ್ತಾರಿ ಕೇಳೆಇಜನ ಮಗಂಬಡ್ಟ
 74. ಗಿಣಯ್ಯೇಜಿಂ ಈ ಶಾನನದ ಕಲ್ಲಿಂ
 75. ಗೆಯ್ಯಿಂ

IV

76. ಪ್ರತಿಗುಣಾನ್ನಿತೆಚ್ಚಿ
 77. ಬ್ಯಾರಿಸಿಗೆ ಹೊರಿಯಾದ್ದಾರ್ನ
 78. ಧಮ್ಮ ಫಶೀಜೋನ್ನಿತೆಯೋಽ
 79. ಸರ್ವಘರ್ ಇಂಖನೆಯ ದು
 80. ಚ್ಯಾರ್ತಿ ಸಂವಕ್ಸರಂ ಪ್ರವತ್ತಿ ಫೆ
 81. ವೈಶಾಖಮಾನದ ಕೃಷ್ಣಿಂ
 82. ಕ್ಷಮೇಕಾದಶಿ ಅದಿತ್ಯ
 83. ವಾರದನ್ನ ಶ್ರೀಮನ್ಯಹಾ
 84. ಮಣಿಕ್ರಿಯೆ ರಂ ಏರನಾನ್ತರ
 85. ನಾಸಿರನಂಗ ಹೈವ್ಯಾಯ
 86. ಲ್ಲನ್ನಿರಣಿಕಿಲುದೆಟೆ
 87. ಬಿಳ್ಳಿಯುಮಂ ಕಾದುಪರಿಹಾ
 88. ರಂಬಿಟ್ಟಿಂಕೆಗೆಡು ಕಲಾಂಡಿನ್ನೀ
 89. ಮಯಾರ್ಥಿದೆಯನೆಂದಂ ವಾ
 90. ರಜಾತಿಯೋಽ ಕುರುಕ್ಷೇ
 ಮೇಲಾಖಗೆ
 91. ತ್ರಂದೋನಾಸಿರಕವಿಲೆಯುಂ
 92. ಪಾವ್ಯರುಮನ್ನಿದ ಪಾತಕನ
 93. ಕ್ಯಾಂ | ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೋ
 94. ಹರೇತ ವಸುನ್ಧರಾಂಷಪ್ಪಿವ್ಯಾಪ್ರಫನ
 95. ಹನ್ನಾಜೋವಿಪ್ಪಾರ್ಯಾಂಜಾಯತೇತ್ರ
 96. ಮೀಂ | ವಿಪ್ಪಕುಜಾಂಬರ ಹಂಪ್ಯಂ
 97. ಶ್ರೀಪ್ರತಿವೆಯ ಮಾರಸಿಂಗ
 98. ತನಯಂ ವಿದ್ವದ್ವಿಪ್ರಂ ಗಂಗನ್ನಪೆ
 99. ಯೋಗ್ಯಪ್ರಧಾ ಕವಿರಾಜ ಪ್ಲಾಫಂಗೋ
 100. ವಿನ್ನಂ
 ಬಲಭಾಗ (ಮೇಲ್ಗಡೆ)
 101. ಹೈವ್ಯಾಯಲ್ಲನ್ನಿರದು
 102. ಶೈಂಬಿಂಜನಾಕೋ
 103. ಭತ್ತಗಾವೆಹಾದಿಗಾ

104. ಇಕದಗೊಡವೈನೆ ಹನ್ನೆರ
105. ದುಮನೆಲವಯಲುಂ ಪಾ
106. ಅಗಾರಂ | ಬೀರ[ರ]ಸಿ ನುನಗುಲ
107. ರಸನುಹೆಯ್ಯೆ ತಂನಾಸಿರ
108. ಗದ್ವಾಳಂ || ಮಂಗಳಂ

Transliteration.

I.

1. svasti samasta-bhuvanâśraya śrî-prithvî-
2. vallabha mahâ-râjâdhirâja paramê-
3. svara parama-bhaṭṭâraka Satyâśraya-kula-
4. tilaka Châlukyâ-bharana śrîmat-Traīlô-
5. kyamalla-dêvara vijaya-râjyam utta-
6. rôttarâ-bhivridhhi-pravarddhamânâm âchan-
7. drârkka-târam saluttamire svasti sa-
8. madhigata-pancha-mahâśabda-mahâ-ma-
9. n̄daleśvaram Paṭṭi-pombulcha-puravarêśvaram Padmâ-
10. vatî-labdha-vara-prasâdam m̄igamadâ-môdam
11. Kandukâchârya Mandara-dhairyam subhaṭa-samstu-
12. tyam Sântarâdityam ripu-karîndra-kanṭhîravam raṇa-
13. ranga-Bhairavam kîrtti-Nârâyanam saurya-pâ-
14. râyanam ripu-maṇḍalika-gôtra-gôtrâcha-la-vajra
15. dandam biruda-bhêrunḍam mahôgrânvaya-nabhasta-
16. la-gabhastimâliy atuļa-balâ-saurya-
17. sâli vandi-sandôbhâ-nandîkrita-sundara-Kalpala-
18. tâmkuran ari-maṇḍalika-patanga-dîpâmku-
19. ram visisana-vijaya-vipulîkrita-krîta
20. pratijñam biruda-sarvajnam nâmâ dyanekâm-
21. kamâlâ-samalamkîtar śrîmat

VI

II.

22. Vîra-Sântaradêvar Sântalîge-
23. sâsiramumam nishkanṭaka-mâ-
24. gi pratipâlisi sukha-sanka-
25. thâ-vinôdadim râjyam geyyutta-
26. mire tat-pâda-padmôpajîvi
27. svasti samastadustarâ-râ-
28. tîbha-kumbhasthalî-vidâruna-dâ-
29. ruṇa-karâsi-dhârâ-sakta-muktâ-
30. pala-mâlâlankâra vîra-nârî-ma-

31. ḥi-hārāyita-bhujādanḍan ahi-
32. ta-mahā-vâhinî-mahîdhara-vâ-
33. jradanḍam Jina-dharmma-prâkâram
34. nija-gôtra-nistâram dharmma-ratnâ-
35. karam subhaṭâri-bhîkaram pati-
36. hitânjanêyam saurya-Gân-
37. gêyam svâmidrôha-diśâpa-
38. ṭtam vairi-kötî-gharaṭtam râna-
39. ranga-Kshêtrapâlam machcharisu-
40. var-eḍdeyasûlam dalaḍim
41. munniṛiva âyumam me-
42. revam sukavi-kôkilasaha-
43. kâran êkâṅgavîram vilâsa-vi
44. dyâdharam dhairyya-mahîdharan
45. upâya-Nârâyanam nîti-pâ (châ ?)
46. râyanam Bîrugana-garuḍa
47. nâmâdi-samasta-prasasti-sa-
48. hita śriman Nakularasar

(*Above this*)

49. smara-rûpar unnatar Nakulara-
50. sana tanayar jjagakke Râ-
51. man Lakshmîdhararende-
52. ndade Châvunḍarâya-
53. num Nâgavarmmanum kara-
54. m esedare " mangala

(*Front side*)

III (Below)

55. vritta" keḍeyada pe [m] mahâ-mahima-râja-
56. sutâ-pratipatti�embivam tâdeyade Vîra Sânta-
57. ra-mahîpati tâ dayegeydu kolvoḍam bi-
58. de nija-putra nîm barisenipî negalteyan eyde
59. koṭṭan endade doreyârpparâr Nagulabhûpa-
60. nol i-vasudhâ-taṭâgrado lu ! parama-
61. śrîjinan ishtadaivamenepor śâstrâga
62. mâmhbhôdigal guruga! bhâvise Pu-
63. shpasêna-munipar attipriyam Vîra-Sâ
64. ntara bhûmipati tande tâm Paḍiyaram
65. śrî-Kâtî tây pempalamkarisuttild Are-

66. yabbe ye [ne] Nagulabhûpâlam mahâ-
 67. dhanyanô || Nagularasana chitta-priye
 68. mrîga-lôchane dandanâyak Oddammana

(Top)

69. aidum mandina sâsi-
 70. var kañdu kâppa-
 71. r akke idan alidam ka-
 72. vileyan alidam

Lower part (right hand side)

73. Chittâri Kêtôjana magam Badđa-
 74. gi Âyvôjam i sâsanada kallam
 75. geydam

IV.

76. putri guñânvite Chatta-
 77. bbarasige doreyâr dâna-
 78. dharmma-sîlônnatiyol
 79. Saka-varsha 975 neya Du-
 80. rmmati-sampvatsaram pravarttise
 81. Vaiśâkhamâsada krishnapa-
 82. kshad êkâdaśi Āditya-
 83. vâradandu śrîman-mahâ-
 84. mañdaleśvaram Vira-sântara
 85. Nagularasange Pervvaya-
 86. l-panneradâra kîrudere
 87. biñiyumam kâdu parihâ-
 88. ram biñ Amkegêdu kalnâd inti-
 89. maryâdeyan alidam Vâ-
 90. ranâšiyol Kurukshê-

Top.

91. tradol sâsira-kavileyum
 92. pârvvaruman alida pâtakan a-
 93. kkum ! sva-dattâm para-daṭtâm vâ yô
 94. harêta vasundharâm shashfir-varsha-sa-
 95. hasräni viṣhṭhâyâm jâyatê kri-
 96. miñ ! vipra-kulâmbâra-chandram
 97. śrî Pratimeya Mârasinga-
 98. tanayam vidvad-vipram Ganganripa-ni-

99. *yôga-prabhu Kavirâja-vallabham Gô-*
 100. *vindam*

Right hand side top.

101. *Pervvayal-panneradu*
 102. *Pombulcha-nâdole*
 103. *Bhattagâve Hadigâ*
 104. *la Kadagôda Maisepanner-*
 105. *duma Nelivayalum Pâ*
 106. *ligâram ! Bîra [ra] sinu Nagu la-*
 107. *rasanum eydivetam sâsira-*
 108. *gadyânam || mangalam*

Translation.

LL. 1-7

Be it well. While the refuge of the whole universe, favourite of Fortune and Earth, king of kings, Paramêśvara Parama-bhaṭṭâraka, an ornament of the Satyâśraya family, a jewel of the Châlukyas, the illustrious Trailôkyamalladêvar's victorious kingdom was prospering increasingly to last as long as the moon, sun and stars endure : -

LL. 8-26

Be it well. When the illustrious Vîra Śântara-dêvar, obtainer of the band of five instruments, mahâmaṇḍalâśvara, lord of the excellent city of Paṭti-Pombulcha, obtainer of boons from Padmâvati, delighter in musk, expert in ball-playing, a Mandara (mountain) in courage, worthy of praise from good warriors, a sun to the Śântaras, a lion to the great elephants the enemies, a Bhairava in the battle-field, a Nârâyaṇa in glory, great in heroism, a thunderbolt to the mountains the families of hostile maṇḍalikas, a Bhêrunḍa to the titled, a sun to the firmament the great Ugra family, possessed of great might and prowess, a beautiful young Kalpa creeper delighting the assemblage of the bards, a flame to the moths the hostile maṇḍalikas, fulfiller of vows, great on account of the slaughter of enemies and victory over opponents (*visisana-vijaya-vipuṭikrita-krita-pratijnam*), all-knowing to the titled, adorned with these and other garlands of famous qualities, was ruling the Śântalige thousand without obstacles and reigning in peace and wisdom : -

LL. 27-48

Be it well : The illustrious Nakularasar, possessed of arms which are like garlands to the wives of heroes adorned with chains of pearls clinging to his terrible sword splitting the globes of the elephants of all the enemies difficult to conquer ; a thunderbolt to the mountains, the great armies of enemies ; a fortress to the Jina

religion (Jina-dharma); bringer of glory to his family, an ocean to righteousness, terrible to hostile warriors, Âñjanêya in doing good to his master, a Bhîshma in valour, destroyer of traitors, a mill-stone to crores of enemies, *Kshêtrapâla* to battle-field, a spear to the chests of enemies, foremost in battle, exhibitor of prowess (*âyu* in line 41 seems to be a mistake for *śaurya*), a mango-tree to the cuckoos the good poets, sole hero, a Vidyâdhara in sport, a mountain in courage, a Nârâyâna in strategy, skilled in polity, a Garuḍa of Bîruga¹, possessed of these and other attributes :—

LL. 55-60.

(The meaning of this stanza is not clear. It seems to praise the devotion to his king shown by Nagulabhûpa and there is some connection with his son but this is not clear).

LL. 60-66.

How fortunate is Nagulabhûpâla when it is said that his preceptor was the sage Pushpasêna, who was an ocean to the great sâstras which speak of the great Jina as the favourite deity, his king being Vîra-Śântara, beloved of the supplicants, his father being the Paḍiyara (same as Pratîhâra, lit. door-keeper) Kâti, and his mother Areyabbe, adorned with fame.

LL. 67-68, 76-78.

Who can equal in the greatness of charity and good conduct the good Châttabarasi, beloved of Nagularasa, possessed of eyes resembling those of the deer, and daughter of dandanâyaka Odđamma ?

LL. 79-100.

During the year Durmati, Śaka year 975 on Sunday the 11th lunar day of the dark half of Vaiśâkha, the illustrious mahâmaṇḍalâśvara Vîra-Śântara gave away to Nagularasa as *kalnâd*, Ankegêdu free of taxes and also the right to collect the *kirudere* and *bitti* of Pervvayal 12. He who destroys this charter will incur the sin of killing in Vâraṇâsi and Kurukshêtra thousand tawny cows and Brahmans. He who confiscates the earth given away by one self or by others will be born as a worm in ordure for 60,000 years. Gôvinda, the favourite of the king of bârds (*kavirâja* or), a great officer under the Ganga king, son of Mârasinga of Śrîpratima and a moon to the firmament, the Brahman family, (is the author of this inscription).

1. Garuḍas are warriors who faithfully follow their master even to death. There are instances of Garuḍas who committed suicide in accordance with their vows when their masters died. The general Lakshma was one such Garuḍa (E C. V. Belur 112) Bîruga is the abbreviation for Bira Śântara, the king.

LL. 101-108.

Pervvayal 12, in Pombulchanâd, Bhattagâve, Hâdigâla, Kadagôdu, Maise 12, and Nelivayal, and Pâligâru, all these with a present of 1,000 gadyânas, Nagularasa got from Birarasa. Good fortune.

LL. 49-50.

The great sons of Nakularasa, possessed of the form of Cupid, value of Châvûndarâya and Nâgavarmma, shone greatly as if they were Râma and Lakshmi-dhara to the world.

LL. 69-72.

May the Thousand of the five Mandus watch and protect :—He who destroys this has killed tawny cows.

LL. 73-75.

The mason (baddagî) Ayvôja, son of Chittâri (line-worker or sculptor) Kêtôja, carved this inscription stone.

✓ *Note.*

This stone inscription is incised on the four sides of a square pillar lying in a jungle near the village Hebbayal. It consists of nearly 108 lines engraved on all the 4 sides. Of these lines 55-68 may be taken to be in continuation of lines 1-48; and lines 76-100 in continuation of line 68 may be next taken : lines 49-54 in the II face may be taken in continuation of this : lines 69-72 and 73-75 in the III face are in continuation of the above. Apparently after the IV face was also incised, the remaining portion of the inscription was carved on the top of the II face and on the top and a side of the III face.

The record belongs to the reign of the king Vîra Sântaradêva, king of Sântalige 1,000 kingdom who belonged to the dynasty of the Sântara kings with their capital at the present village Humcha (called Pañti Pombuchchapura in the inscription). A minister of his with various titles named Nagularasa is described in lines 27-67. Both the minister and the king are stated to be Jainas. Nagularasa is stated to have offered his own son to his master Vîra-Sântara but the meaning of the verse referring to the same (lines 55-60) is not clear. Pushpasêna, the Jaina guru is said to be the preceptor of Nagularasa, Pañiyara Kâti and Areyabbe his parents. Nagularasa had as his wife Chañtarasi, daughter of the dandanâyaka Oddamma and two sons named Châvûndarâya and Nâgavarmma.

The record registers the gift as *kalnâd* of Ankegedu and the remission of the *kirudere* (minor tolls) and *bitî* (forced labour) of the division Pervvayal 12 to Nagularasa by the king Vîra Sântara (lines 85-88). Further it is also stated that in addition to Pervvayal 12, Bhattagâve, Hâdigâla, Kada-gôdu, Maise 12, Nelivayalu, etc., were also given by Birarasa (Vîra Sântara) to Nagularasa. A sum of 1,000

gadyânas seems also to have been paid to him (lines 101-108). But the meaning of these lines is not free from doubt.

The composer of this inscription was Gôvinda, son of Mârasinga of Šripratime (?), a learned Brahman, an employee under the Gaṅga king, favourite of great poets (or a favourite of Kavirâja), a moon to the firmament the Brahmans (lines 96-100). The engraver was the mason (*baddagi*) Āyvôja, son of Chittâri (artist or painter) Kêtôja (lines 73-75). The Thousand of the five mandus(divisions)are asked to protect the grant. Imprecations against the violators of the grant are also given (lines 89-95 and 69-72).

The date of the inscription is given as Š 975 Durmati sam. Vaiś. ba. 11, Ādi. But Š 975 is Vijaya and if this year is taken, the date corresponds to May 16, 1053 which is a Sunday. The nearest year JDurmati is Š 1003 or A.D. 1081. Vaiś. ba. 11 of this year is a Friday and not Sunday as stated in the grant. The date is thus irregular. It seems to be best to take the Śaka year viz., 975 as the date meant and the cyclic year as wrong.

Of the persons referred to in the grant, Nagularasa has not been met with before. Vîra Śântara was a Śântara king for whom we have the dates 1068 A.D. (E.C. VII Shikarpur 46), 1062 A.D. (Shikarpur 63 and Nagar 58). After 1068 we have Nanni-Śântara (Nagar 35 and 36).

Châvuṇḍarâya and Nâgavarma, sons of Nagularasa, have been described in lines 49-54. Nothing is known about them outside this inscription. Their names are the same as those of the famous Châvuṇḍarâya, author of Châvuṇḍapurâṇa and Nâgavarma, the author of Chhandômbudhi, Kâdambari, etc. But they are however quite different. Châvuṇḍarâya, author of Châvuṇḍapurâṇa, flourished at the end of the 10th century in the court of the Gaṅga king Râchamalla IV and our Châvuṇḍa lived very much later in the 11th century. Nâgavarma, the author of Chhandômbudhi was the son of the Brahman Venṇamayya while the Nâgavarma of the present record was the son of Nagularasa. Nâgavarma, the author of Kâdambari was the son of Dâmôdara and is thus quite different. There is another Châvuṇḍarâya, author of Lokôpakâra, a Kannada work but he was a Saiva as he calls himself Hara-vara-prasâdô-tpanna-vâg-vilâsam in his work (See Kavicharitre, Vol, I revised Edn. p. 163). It is probable that these two sons of Nagularasa died early in the service of king Vîra Śântara as lines 55-60 seem to describe the courage of Nagularasa in giving his sons to Vîra Śântara.

75

On a stone set up in front of the Narasimhasvâmi temple in the village Huli-kallu in the same Kalûrkâṭte Hôbaļi. (Nagar Taluk 80 revised).

Size 4' — 6" × 2'

Kannada language and characters.

ಅದೇ ನಗರದ ಹೋಬಳಿ ಹುಲಿಕಲ್ಲು ಗ್ರಾಮದ ಸರಸಿಂಹನ್ನಾಮಿ ದೇವಾಲಯದ ಮುಂಭಾಗದಲ್ಲಿ
ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ $4'6'' \times 2'$

1. ಶಂಖಮನ್ತು ನಮಸ್ತಂಗಿ ನಿರಸ್ತಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಶೀಕ್ಕೆ ಸಾರಾರಂಭಮೂಲ
2. ಸ್ತುಂಭಾಯ ಶಂಖವೆ ನಮೋಬ್ರಹ್ಮಂಜ್ಞ ದೇವಾಯ ಗೋಬಾಹ್ಮಂಜ್ಞ ಇತಾಯ
3. [ಚೆಗೆದ್ದಿತಾಯ] ಶ್ರೀವಾಯ ಗೋಧಿಂದಾಯ ನಮೋನಮಃ ಸ್ತೋತ್ರೀ ವಿಜಯಾಧ್ಯಾತ್ಮುತ್ತರೆ ಪರುಷಿ ಇಷ್ವಿಲ
ಸಂದು ವರ್ತಮಾ
4. ನಮಸ್ಕಾರ ಸಂಪನ್ಮಾರದ ಪಾರ್ವತಿಸಿರಸ್ತು ಇಂದ್ರಿ ಶ್ರೀಮಂಮಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀ ವೀರಪ್ರತಾಪ
ದೇವರೂ
5. ಯ ಮಹಾರಾಯರು ವಿಜಯ ನಗರಿಯಲ್ಲು ಪಂನಾರ್ಥಮು ಧಂಮರ್ಗಳನು ಪ್ರತಿಪಾಲನುತ್ತಿತ್ತ
ಕಾಲದಲ್ಲಿ ಅ ರಾಯರ ನಿರೂಪದಿಂ ಬ್ರಹ್ಮಕ್ಷತ್ರಯರು ಮಹ್ಯ ರಾಯಪ್ರೌಢಯರ ವಿಶ್ವಾಂಧೌಡೆಯರು
6. ಅರಗದ ರಾಜ್ಞಾನು ಪ್ರತಿಪಾಲನುತ್ತಿತ್ತ ಶ್ರೀಮತು ಹುಲಿಕಲ್ಲು ಶ್ರೀ ಲಕ್ಷ್ಮಿನಾರಸಿಂಹ್ ದೇವರಿಗೆ ಬ್ರಹ್ಮಕ್ಷ
7. ತ್ರಿಯಿ ವಿಶ್ವಾಂಧೌಡೆಯರು ಪಾಲ್ಯ [ದ] ಶಿರಾಶಾಸನ ಪಟ್ಟಿಯು ಕ್ರಮವೆಂತೆಂದಡಿ ||
8. ಸಂಕಪ್ತ ರಾಯಪ್ರೌಢ್ ಒಡೆಯರ ಹೊಂಮಣಿಡೆಯರ ಕುಮಾರ ವಿಶ್ವಾಂಧೌಡೆಯರು
9. ಮಾಡುವಲ್ಲಿ ಹುಲಿಕಲ ಲಕ್ಷ್ಮಿನಾರಸಿಂ
10. ಹ್ಯಾದೇವರ ಸಂತಾನ ಅಭವ್ಯಾಧಿಯಾಗರೆ
11. ತಂ ದೇವರಮಹಾನಯಿವೇದ್ಯಾತ್ಮೇ
12. ದೂಪತ್ರಿ ವೀಕ್ಷಿಯವ
13.
14.
15. . . . ಬಹರು
16. . . . ಲು . . . ಹೊಂನು ಅ ದೇವರನ್ನಾನಿಕರೆ
17. ಗಂಗೆ ಗರ್ಭೀ ಕುರುಕ್ಕೇತ್ರ ಬಾಹ್ಯಕ್ಕೆ ತಿಗೆ ಹೇಣಿರು
18. . . . ಘರವಹುದು ದಾನಪಾ
19. ಲನಯೋಮಧ್ಯೇ ದಾನಾಢ್ಫೀರ್ಯೋನು ಪಾಲನಂ ದಾನಾಢ್ಫೀಗ್ರೀ ಮವಾಢ್ಫೀತಿ ಪಾಲನಾದಚ್ಯುತಂ ಪದಂ
20. ಸಾಮಾನ್ಯೋಯಾಂ ಧರ್ಮ್ಯ ಸೇತುಸ್ವರ್ಪಾಣಾಂಕಾರೇಕಾರೇ ಪಾಲನೀಯೋಧವಿಧಿ ಸವ್ಯೇ ಶಾರ್ಯಾರ್ಥಿಸವರ್ಥಾ
21. ಧರ್ಮವೇತದ್ವಾಯೋಧೂಯೋಯಾಯಾಚತೇ ರಾಮಚಂದ್ರ ಅವನಾನೊಬ್ಬನು ಈ ಧರ್ಮವನು ಅಳಿಪನಾ
22. ಆ ಪುಂಜ್ಯಕ್ಕೇತ್ರ
23. . . . , . ಹೊಂಹರು ಸ್ವದತ್ತಂ ಪರದತ್ತಂ
24. ಷಟ್ಪಿವರುಪ ಸಹಸ್ರಾಣಿ ವಿಷಾಂತಾಯಾಂಜಾಯತೇಕಿರಿಃ
25. ವಾಂಗಭಾರತೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. subham astu namas tunga-siras-tunbi-chandra-chamara-chârave trailôkyanagarâ-rambha-mûla-
2. stambhâya Šambhave namô Bramhaṇya-dêvâya gô-Bramhaṇa-hitâya
3. [cha jagadd-hitâya] Krishnâya Gôvindâya namah svasti śrî vijayâ-bhyudaya Šeka-varusha 1338 sandu vartamâ-
4. na Manmatha-samvatsarada Mârgasira su 15 śrimam mahâ-râjâdhîrâja râja-paramâśvara śrî vîrapratâpa Dêvarâ-

5. ya-mahârayâravaru Vijayanagariyallu varnâśrama-dharmagaļanu pratipâlisuttiha
6. kâladalû ā-râyara nirûpadim Brahma-kshatriyarumappa Râyappa-vodeyara Viṭṭhaṇna-vodeyaru
7. Âragada râjyavanu pratipâlisuttihalli śrimatu Hulikalla śrî-Lakshumi-Nârasimhva dêvarige Bramha-Ksha—
8. triya Viṭṭhaṇna Odeyaru pâlî [da] śilâ-śâsana-pat̄teya kramaventendaे ||
9. Sankappa Râyappaṇṇa-ođeyara Bommaṇṇa-ođeyara kumâra Viṭṭhaṇna
10. mâduvalli Hulikala Lakshumi Nârasim-
11. hva-dêvara santâna abhivṛiddhiyâgalendu
12. dêvara mahâ-nayivêdyake ?
13. dûpartiya vileyava
14.
15. baharu
16. lu hoṇnu ā dêvara sthânikake
17. Gange-Gaye-Kurukshêtra brâhmetige hôharu
18. phalavahudu dâna-pâ-
19. lanayôr madhye dânâch chhrêyô' nupâlanam dânat svargam avâpnôti pâlanâd achchutam padam
20. sâmânyôyam dharma-sêtur nri�âñâm kâlê kâlê pâlanîyô bhavadbhîh sarvvair dhâryâ sarvathâ
21. dharmam etad bhûyô bhûyo yâchate Râmachandra âvanânobbanu ī dharmmavanan alipanâ
22. ā punya-kshêtra
23. hôharu sva-dattam para-dattam
24. shashthir varusha-sahasrâṇi vishṭhâyâm jâyate krimih
25. mangaļa mahâ śrî śrî śrî

Note.

This inscription was noticed in E. C. Vol. VIII, Kannada Texts p. 411 as No. 80 of Nagar Taluk. Only a portion of the text of the lines 1-4 was given but no transliteration nor translation. It is now fully copied, except for the lines 9-18 and 22-25 in which there are several lacunae as the letters are worn out completely and cannot be made out.

It registers the gift of some land made by Viṭṭhaṇna Ođeyar, governor of Âraga and son of Bommaṇṇa Ođeyar, for the service of food offerings to the god Lakshumi-Narasimhadêvar in the village Hulikal on the 15th lunar day of the

bright half of Mārgaśira in the year Manmatha S' 1338 corresponding to 16th November 1415 A. D.

In addition to the usual stanza in praise of the god Śambhu at the beginning there is also a stanza in praise of Kṛishṇa in lines 2-3 which is found in some inscriptions of the neighbouring Tirthahalli Taluk (Nos. 22, 142, 196). It may be translated as follows: Salutation to Kṛishṇa who is the god of Brahmans, ever beneficent to cows and Brahmans, and protector of the universe. Salutation to Gōvinda.

The donor in this record, Viṭṭhanṇa Vodeyar is stated to be a subordinate of the mahārājādhirāja rājaparamēśvara śrī Viraprātapa Dēvarāya-mahārāya ruling at Vijayanagari protecting the *dharma*s relating to different *varṇas* and *āśramas*. The donor's father is named Sankappa Rāyappaṇṇa Odeyara Bommaṇa Odeyar. Sankappa and Rāyappa Odeyar were brothers and employed as ministers. Sankappa was the father of Bommaṇa Odeyar (E. C. VI Koppa 53).

It is also interesting to note that the donor was a Brahmakshatriya (line 6). The Brahmakshatriyas are believed to be the descendants of the king Ratnasēna who once sought shelter in the hermitage of Dadhīchi fearing an attack from Paraśurāma. Five sons were born to him in the hermitage, Jayasēna, Bindumān Viśāla, Chandraśāla and Bharata. The king himself was killed by Paraśurāma while he had gone on a hunting expedition, away from the hermitage, and his queens, five in number, followed him as *satis*. The children were brought up like Brahman boys and once when Paraśurāma visited the hermitage they recited the Vedas properly before him. The eldest boy then became the disciple of Paraśurāma in archery but the sage found out his descent and the name Brahma-kshatriya was applied to the prince "brahmakshatriya-nāmnā hi vichārasva yathā-sukham." The community of the Brahmakshatriyas is at present believed to be found in Gujerat, Nasik, Poona, etc. (See Jātibhāskara published in Bombay, 1917, p. 109. The account of Brahmakshatriyas or Brahmakshatra is stated there to be based on the work Brāhmaṇa Utpatti Mārtāṇḍa). We know that the famous Gaṅga minister Chāmuṇḍarāya was a Brahma-kshatriya [See S. B. Volume revised Intr. p. 45. For a discussion of the meaning of Brahma-kshatra see also I. A. 40, p. 35 and Vaidya's Medieval Hindu India, Vol. II, p. 62].

76

On a *māstikal* in the jungle of Māvinagadde, a hamlet of Edūr and Niḍugodū villages in the same Nagar hobli.

Size 3' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ನಗರದ ಹೋಬಳಿ ಎಡೂರು ಮಾಗಣ್ಣ ನಿಡುಗೇಡುಗ್ರಾಮದ ವುಜರೆ ಮಾವಿನಗದ್ದೆ ಕಾಸಿನಲ್ಲಿ
ನಟ್ಟಿರುವ ಮಾನ್ಯ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'x2'

1. ಅನಂದ ಸಂಪಥರದ ಜ್ಯೇಷ್ಠ ಸುಧ ರ ರವಿವಾರದಲ್ಲಿ ಭೂಂಜನ ಮಗ ಹರಿಗೆ ಸಿದ್ಧಣನೂ
ಉನೆಯ ಅಡ್ಡಪಟ್ಟ
2. ತಂಮತಂಗಿ ತಿಂಮಮಗೆ ಮಾನ್ಯ ಕಲ್ಪಕದಿಲಿ ಏಲಸಿದೂ

Note.

This records the erection of the *māstikal* in memory of Timmama, younger sister of Harige Siddaṇa, son of Bhaṭaṇṇa. The *māstikal* was set up by Harige Siddaṇa on Sunday, the 1st lunar day of Jyēshṭha in the year Ānanda. The characters seem to be of the early part of the 15th century A.D. and the date may be provisionally taken as May 9, 1434 which is a Sunday. The figures of a warrior armed with sword and of a woman holding a lime fruit in her right hand between the fingers, and a mirror in the left hand are carved above the inscription.

77

On a *mastikal* near the Vīrabhadra shrine in the forest plantation of Mosarūr near the village Arasālu in the hobli of Kerehalli.

Size 4' x 1'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕರೆಹಳ್ಳಿ ಹೋಬಳಿ ಹೊಸರೂರು ಮಾಗಣ್ಣ ಅರಸಾಳು ಗ್ರಾಮದ ಹೊಸರೂರು ಮನ್ನಾಜಂಗಲನ
ನಾಗವಾನಿ ಹಾಂಟೆಷನ್ನಲ್ಲಿ ವೀರಭದ್ರನ ಗುಡಿ ಮುಂದೆ ನಟ್ಟಿರುವ ಒಕ್ಕೆ ಮಾನ್ಯ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4 x 1

ಕನ್ನಡಲ್ಲಿ ಮತ್ತು ಭಾಷೆ.

- | | | |
|---------------------------|--|-------------------------------|
| 1. ಸಮರುಸ ವೆಯ ಸಂಪತ್ತೆ | \| | 4. ದನವಂಗ ತಪ್ಪಿಯನ ಮದವಳಿಗೆ |
| 2. ರದ ಮಾಗ್ರಿ ಸಿರ ಸು ರ ಮಂಗ | \| | 5. ಹರಿಸಿ ಕುಳಿ ಸ್ವರ್ಗಸ್ತೇಯಾದಳೂ |
| 3. ದಲು ಅರಿಲಮಜಿ ಚೋಗಣ್ಣ | | |

Note.

This *māstikal* is stated to have been set up in memory of the death as sati of Harisi, wife (*madavalige*) of Tippaya, son of Bôgagônda of Årilamara on Tuesday the 1st lunar day of the bright half of Mârgaśira in the year Vyaya. The Saka year is not given. The characters seem to belong to the latter part of the 16th century and the date given, *viz.*, Vyaya sam.-Mâr-śu 1 Mam. may be taken as 1st November 1586 (S 1508 Vyaya) which is a Tuesday.

On a stone standing in front of entrance the village of Gavatûr in the same hôbaли of Kerehalli in Nagar taluk.

Size 4' x 2'

Kannada language and characters.

ಅದೇ ಹೋಬಳಿ ಗವಟೂರು ಗ್ರಾಮದಲ್ಲಿರುವ ಮುಂದೆ ಹಕ್ಕು ಲನ ಬೇಲಯಲ್ಲಿ ನಿಂತಿರುವ ವೀರಗಳು.

ಪ್ರಮಾಣ 4' x 2'.

ಕನ್ನಡಲ್ಲಿ ಮತ್ತು ಭಾಷೆ.

- | | |
|---|---|
| 1. ಶ್ರೀಮಲಪ ಮಂತಿ, ಸರೂಪ್ಯಾರ
2. ಸಂಪತ್ತಸರದ ಉತ್ತರ ಜೀಷ್ಟನುದ್ದ
3. ಪಾಢ್ಯಗುರುವಾರದಲ ಬನವ | 4. ವಂಣ ಒಡೆಯ ಉದರೆಯಲ ದಾರ
5. ವಾಡದ ಮಲ್ಲಪನದಾಳಿಯಲ
6. ಪರಿದುಕಾದಿ ಬಿಂದ್ವನು |
|---|---|

Note.

This is a vîragal inscription recording the death of a warrior named Basavañña-odeya in a battle at Udare (same as Udri, a village in Sorab Taluk) during a raid by Mallappa of Dâravâda (Dharwar). The date is given as Thursday, 1st lunar day of the bright half of the 2nd (uttara) Jyêshthâ in the year Sarvadhâri. The date is not expressed in terms of the Śaka era. The name Malapa-mantri is carved at the beginning of the inscription and indicates that the battle took place at the time of Mallapa-mantri. The characters may be of the 15th century A.D. Mahâpradhâni Mallappodeyar was the governor of Gutti-durgga (Chandragutti) from about 1390 to about 1419 A.D. during the rule of Harihara II and Dêvarâya, kings of Vijayanagar (E.C. VII, Shikarpur 288, 313, E.C. VI Koppa 7). The present record may therefore be assigned to Ś 1330 Sarvadhâri or 1408 A.D. In this year the intercalary month was Vaiśâkha and not Jyêshthâ. Jyêshthâ śu 1 of this year coincides with Thursday May 26, 1408 A.D.

On a vîragal standing on the tank bund of the village Hâröhittalu in the same Kerehalli hôbaли in the same taluk.

Size 6' x 3'

Kannada language and characters.

ಅದೇ ಕೆರೆಹಳ್ಳಿ ಹೋಬಳಿ ಹಾರೋಹಿತ್ತಲು ಗ್ರಾಮದಲ್ಲಿ ಕೆರೆಯ ದಡೆದಲ್ಲಿ ನಟ್ಟ ವೀರಗಳು.

ಪ್ರಮಾಣ 6' x 3'

Iನೆಯ ಅಡ್ಡಪ್ಪ—

- ಶ್ರೀ ನಮಸ್ತುಂಗ ಶರಶ್ಚಂದಿ ಚಂದ್ರಚಾಮರಚಾರವೇ! ತ್ರೈಕ್ಷನಗರಾರಂಭಮೂಲಸ್ತಂಭಾಯ ಶಂಭವ ಪ್ರಸ್ತಿನ

2. ಮಧಿಗತಪಂಚಮಹಾತ್ಮಿ ಮಹಾಮಣಿ ಶೈವರ ಮಧುಗಾಧಿಶ್ವರ ಪಟ್ಟಪ್ರೇಯಿಕ್ಕೆ ಪುರವರಾಧಿಸ್ವೇ
3. ರಂ ಮಹೋಗ್ರಂಥಲಾಪ ಪದ್ಮಾವತಿದೇವೀಲಭ್ರ ಪರಪ್ರಸಾದಾ ಸಾದಿತವಿಪುಳತುಖಾಪುರುಷಮಹಾ
4. ದಾನಹಿರಜ್ಯಗರ್ಭದಾನ ವಾನರಧ್ವಜ ಮೃಗರಾಜರಾಂಚ್ಛನವಿರಾಜಿತಾನ್ನಯೋತ್ಸಂನಂ ಬಹುಕಳಾನಂಪಂನಂ ಶಾಸ್ತ್ರರ ಕುಳಕುಮುದಿನೀ
5. ಶಶಾಂಕಮುಖೋಬಾಂಕುರಂ ರಿಪುಮಣಿ ಶಿಕ ಪತಂಗದೀಪಾಂಕುರಂ ತೆಣ್ಣು ಮಣಿ ಶಿಕ ಕುಳಾಚೆಳವಜ್ಞದಣಿ
6. ಬಿರುದಭೇರಂಡ್ಯ ಕಂದುಕಾಚಾಯ್ಸ್ಯಂ ಮಂದರಧ್ಯಯ್ಸ್ಯಂ ಕೇತ್ತಿ ನಾರಾಯಣಂಶಾಯ್ಸ್ಯಂಪಾರಾಯಣಂ ಜನಪಾದಾರಾಧಿಕ್]

II ನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

7. ಪರಬಳಿಸಾಧಕ ಶಾಸ್ತ್ರರಾಧಿತ್ಯ ಸಕ್ಷಾಜಿನಸ್ತುತ್ಯ ನೀತಿಶಾಸ್ತ್ರಜ್ಞ ಬಿರುದ ಸಬ್ಬಿ ಜ್ಞೇತಾಯಾದಿ ನಾಮಾವಳಿನಮಾಳಾಂ ಕ್ರಿತನುಮಷ್ಟಿತ್ತೀ
8. ಮನ್ಯ ಹಾಮಣಿ ಶೈಸ್ವರ ವೀರಶಾಂತರದೇವರು ಸಾಂತಳಿಗೆ ರಾಜ್ಯಮಂ ಸುಖಸಂಕಭಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂ
9. ಗೆಯುತ್ತುವಿರೆ ಗಿರಿಷಿಕಿತ್ತು ಸಂವಾಸರದ ವೈಸಾಂಪು ನು ಇ ಸೋಮವಾರದಂದು ಕಬ್ಬಿನಾ
10. ಡ ಕೊಗ್ಗೆ ಗೆಯಿಲು ಬೀರದೇವರಸರು ಸಕ್ಷಬಳಿಸಹಿತ ಸಮಯದೊಳು ಯಾಳ ನದಾಳ ಬಂದು ಕೊಗ್ಗೆ ಗೆಯಿಯಂ ಮು
11. ಛಿದ್ರಲ್ಲಿ ಚೇಳವೆಗ್ಗೆ ಡೆಗಂ ಬಿಕ್ಕಿ ಬೆ ಹೆಗ್ಗೆ ದಿತಿಗಂಪಟ್ಟಿದಲ ಬಿರುದ ನಾರಾಯಣ ಬಿಲುವರಾದಿತ್ಯ ಬೇಡ(ಇ?)ನ ಹನುಮ
12. ನೆಂಬಹೆಸರಂ ಪಡೆದೆಲವಳ್ಳಿಯಲು ಶ್ರೀಮತು ಸಿಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂ ಬೆಸಸಲು॥ ಶ್ಲಾಂದಾ
13. ಒಬರಲುಕಿದಿರಾಂತು ನಿನ್ನ ಸಂಗರದೊಳೆ . . ಪಾಯದಳಿಮರ ತುರಗಂಗಳನೇಕ್ಕುಲಿಕ್ಕು ದಂತಿರಲತಿವೇಗದಿಂದಿ ಅಿದು ಕಣ್ಣೆಯ
14. ಗಂಟಲಗಾಳ ಮ

III ನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

15. ಚೆರಿಪ ವಿರೋಧಿನಾಯಕರ ಮನ್ಯಕಶಾಲಸಿದಿಚ್ಚಿ ದ್ವೈಭೂಪತಿಪರಕ್ಕತಜ . . . ಸೆಣಿಪ್ಪರಿಗಳ್ಲಿ ಗಂಡ ಗ್ರಂತಿರಪತಿಭಕ್ತನೆಂಬೆಲವಳ್ಳಿಯವೇಡೆಯ ನೀಥರಿ
16. ಶ್ರೀಯೇಶ್ವಾ॥ ಮರೆವಿರೋಧಿ ಭೂಪಬಲಂ ನಡಗುವಂತೆವಳ್ಳಿಯ ವೇಡೆಯ ನೋಡಿತಗುಣ್ಣು
17.
18. ನೆತ್ತರಭೂನಲೋಳು ಪೂರಣ್ಯಕರುಳಂತಕ್ಕೆಯ್ಯ ನುಭಂಗ್ರೀ ಲಕ್ಷ್ಮಣಯೇಸಿ ನಿನ್ನ ಚೆಣ್ಣತಯಿಂ ಶ್ರೀರಾಮ
19. ಮಹಿಮಣಿಲ
20. ಕಾರ್ಣಿಕ್ಕುರದೆ ಸಾಹಸವೆತ್ತ ಬ್ಲಾಬಿಲದಿಂದೆಪರ
21. ಬಳವಲ್ಲಮನೆಯ್ಯೆಗೆಲ್ಲು ಸಿಜಸಾಹನಾ ನಲೆಲವಳ್ಳಿಯ . . ವಿನ್ತಸಿ ಮೇಕ್ಕಲಕ್ಷ್ಮಿಗೆ ಸಂದಂ | ಉತ್ತ ಮ ವಿಮಾನದೇಡೆಯೊ
22. ಶಿಮುತ್ತಿ ಕೂಡೆ ಭೋಗಿನುತ್ತದ್ದಂ | ಜಿತೇ
23. ನಲಧ್ವತೇಲಕ್ಷ್ಮೀಎತ್ತನಾಂ ಸುರಾಂಗನಾ | ಕ್ಷಣವಿದ್ವಂಸನೇಕಾಯೇಕಾಚಿಂತಾಮರಣೇರಣಿ ||

IV ನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

24. ಅನಾತನ ಕಲಿತನಕೆಮೆಚ್ಚಿ ಸಿಂಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂದೊನೆದು ಬಾಳವೆಗ್ಗೆ ಡೆಗಂ ಬಿಕ್ಕಿ ಬೆ ಹೆಗ್ಗೆ ದಿತಿಗಂಪಟ್ಟಿ ದಂಸುವುತ್ತಂ ಕು

25. ಈದೀಪಕ ನೆನಿಪರಾಯನು ತಂಮ್ಮುಣ್ಣಗೆ ಪರೋಕ್ಷವಿನಯಮಂ ಮಾಡಿದೆಬಳಿಕ ಶ್ರೀ ವೀರಶಾಸ್ತ್ರದೇವರು ಆತಂಗೀ
 26. ಬಿಟ್ಟಪ್ರಿತಿ | ಹೊತ್ತಲು ಸಹಿತಿಲ ಕೆಲಸುವೇಲವರೆವ್ಯಾ ಎದಗೋಡುಗಾಷಣೆಯಿ | ಯಂತೆಬಿಟ್ಟಪ್ರಿತಿ
 27. ನಷ್ಟಿಬಾಧಾಪರಿಹಾರಂಮಾಡಿ ಸಲಿಸಿದ್ದು ಕೆಣ್ಣ ಪೆಗೆಬೆನಿಗೆಡಿಂಗೆಹಿಲ | ಯಂತ ಕೇಳೇ (ಕಾ?) ಹನ್ನಿದವರು
 ಗಯೆವಾರ
 28. ಜಾಸಿಕುರುಕ್ಕೇತ್ತುದಲ್ಲ ನಾಯಿರಕೆಲೆ ನಾಯಿರ ಬಾಕ್ಕು ರುಮನಳಿದ ಬಾಕ್ಕೇತಿ | ಬಾರದೊನೆಕರೆಯಸೇನಾ
 29. ಚೋನು ರುವರಿಮಾದೋಜ ಗೇದಕಲು

Transliteration.

1. namas tunga-śiraś-chumbi-chandra-chāmara-chārave | traiḥkya-nagarā-
rambha-mūla-stambhāya Śambhave svasti sa-
2. madhigata-pancha-mahā-śabda mahā-maṇḍalēśvara Uttara Madhurādhīś-
vara Paṭṭi-Pombuchcha-puravarādhīśva-
3. ram mahōgra-vamśa-lalāma Padmāvatidevi-labdha-vara-prasādāsādita
vipuḷa-Tulāpurusha-mahā-
4. dāna Hiranya-garbha-dāna Vānara-dhvaja mrigarāja-lānchhchhana-virāji-
tānvayōtpannam bahu-kaṭā-sampamnnaṁ Śāntara-kuṭa-kumudinī-
5. śāśanka-mayūkhānkuraṁ ripu-maṇḍalika-patanga-dīpānkuraṁ Tonḍa-
maṇḍalika-kulāchala-vajradanḍa
6. biruda-bhērumḍḍa kandukāchāryaṁ Mandara-dhairyyaṁ kīrtti-Nārā-
yaṇaṁ śauryya-pārāyaṇaṁ Jina-pādārādha [kaṁ]

II Band.

7. para-baṭa-sādhaka Śāntarāditya sakalajana-stutya niti-sāstrajñā biruda-
sarbjñētyādi-nāmāvalī-samāṭāmkritanumappa śrī-
8. man mahā-maṇḍalēśvara Vīraśāntara-dēvaru Śāntalige-rājyamam sukha-
sankathā-vinōdadim rājyamam
9. geyuttumire 1113 Virōdhikritu-samvatsarada Vaisākha su 11 Sōinavāradan-
du Kabbunā-
10. da Koggereyalu Bīradēvarasaru sakaṭa-baṭa-sahita
samayadolū yālana dāli bandu Koggereyam mu-
11. ṭṭidalli Bēla-veggadegam Bikkabe-Heggaditigam puṭṭida la
Biruda-Nārāyaṇa Biluvarāditya Bēda (la) na Hanuma-
12. nemba hesaram paṭed ? Elavalliyalu | śrimatu Singidēvarasaru sakāruṇya-
dim besasalu || İdanadā
13. li baralukidirāntu nindu sangaradole pāya-daṭamam turagan-
galan okkalikki-damṭiral ativēgadimdiridu kaṇdeya
14. gaṇṭalagāla ma-

III Band.

15. chcharipa virōdhī-nāyakara mastaka-śūlan idirchchid-anya-bhūpati-
nikara kshataja seṇisirpp arigałge gaṇḍagattari
patibhaktanemb Elavalliya Mēlāyan i-dhari-

IV Band.

24. ant átana kalitanake mechchi Singidêvarasaru sakârunyadîmd osedu
Bâlaveggadegam Bikkabbe Heggaditigam puṭṭidam suputram ku-
 25. ladipakanenipa Râyanu tamîm-annage parôkshavinayamam mâtida
balika śrî Vîra-Śântara-dêvaru âtange
 26. bitṭa vriti ! Hottalu Savaganâli Kalîruvola Elevallî Edagôdu Gavaṭûru !
yintî bitṭa vritti
 27. sarvva-bâdhâ-parihâram mâdi salisidaru hennavegere nagaḍingehola ! yintî
kô (kâ ?) han alidavaru Gaye Vâra-
 28. nâsi Kurukshêtradali sâyira-kavile sâyi [ra] Brâmharuman alîda brâmhëti !
bâradon Kaleyâ Sénabônu
 29. ruvari Mâdôja gêda kalu.

Note.

This inscription records the heroism of a warrior named Mēlaya of the village Elavalli in the reign of the Śāntara king Vīra Śāntara. It is dated Ś 1113 Virōdhikrit sam. Vaiś su. 11 Sô corresponding to April 7, 1191 A.D. which is however a Sunday and not Monday as stated in the grant. But if we take the corresponding solar month Vṛishabha, su 11 corresponds to 6th May 1191 which is a Monday and belongs to the lunar month Adhika Jyēshtha.

The titles applied to Vîrasântara ruling over the Sântalîge kingdom are: obtainer of the band of five musical instruments, mahâmañdalêśvara, lord of Uttara-Madhura, lord of the excellent city of Patti Pombuchcha, ornament of the great Ugra-vamśa, obtainer of boons from the goddess Padmâvati, bestower of the great gift Tulâ-purusha and Hiranyagarbha, descended from the family with monkey flag and lion crest, versed in numerous arts (kalâs), moon-light to the blue lotus that is the

Śāntarakula, a flame to the moths the hostile chiefs, a thunder-bolt to the mountains that are the Tonḍa chiefs, a bhēruṇḍa to the titled, an expert in ball-play (*kandukāchārya*), a Mandara mountain in courage, Nārāyaṇa in glory, devoted to valour, worshipper of the lotus feet of Jina, destroyer of enemy troops, a sun to the Śāntaras, praised by all, proficient in Nitiśāstra, all-knowing among the titled (*birudasarbhajna*).

The battle took place on account of Bīra-dēvarasa, a general having laid siege to Koggere in Kabbunāḍ under the orders of Singidēvarasa. Mēlaya, son of Bēlavęggaḍe and Bikka-be-heggaditi fought valiantly killing the enemy soldiers on foot and horse and died in battle. In his memory this stone was set up by his younger brother Rāya and some land was granted in his memory in the villages Elevalli, Edagōdu, and Gavaṭūru by Singidēvarasa. The usual stanza in praise of heroism in battle, Jitēna labhyate lakshmīr is given in line 23 of the record. Those who violate the grant are said to incur the sin of killing 1,000 cows and Brahmans in Gaye, Vāraṇāsi and Kurukshētra.

The writer of the grant is named Sēnabōva Kālaya and the engraver, Rūvāri Mādōja.

There are some lacunae chiefly in lines 17 to 22 owing to the letters being worn out.

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At the village Goragōḍ in the hōbali of Humcha, on a vīragal lying to the north.

Size 10' × 3'

Kannada language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಹುಂಡದ ಹೋಬಳಿ ಗೊರಗೊಡು ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಿಕ್ಕಿನಲ್ಲಿ ಶ್ರೀಪುರಾಂತಕ ಹಕ್ಕುಲಿನಲ್ಲಿ
ಬಿದ್ದರುವ ವೀರಗಲ್ಲು.

ಸ್ಥಾಪನೆ 10' × 3'

Iನೇಯ ಅಡ್ಡಪಟ್ಟಿ—

1. ಶ್ರೀನಮಸ್ತಂಗ ಸಿರಸ್ತಂಗ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ | ಶ್ರೀಲೈಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
2. ಯಸಂಧವೇ | ಸ್ವಾಸ್ಥ ಶ್ರೀಮನುಮಹಾಮಂಡಳೀಸ್ವರೆ ಅರಸರಂ

IIನೇಯ ಅಡ್ಡಪಟ್ಟಿ—

3. ಕರಗನಂ ಬಿರುದರಂಕನಂ ಪೂಶ್ತಿನಾರಾಯಣಂ ವಿಳಾನ ವಲಭ ಪೌರಣಿಕ್ಷ
4. ಪುರವರಾಧಿಸ್ವರ ಶ್ರೀಮತ್ ಬಿಲ್ಲೇಸ್ವರದೇವರ ದಿಖ್ಸಿ ಪಾಂಚಮಂತಾರಾಧಕ ಬೀರ

III ನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

5. ರನನು ರಾಹುತ್ತು ಮಲ್ಲ ಕೋಚೆನಾಯಕಗೆ
6. ಸರಪರಷಂ ಇಂಲನೆಯ ದೀಯ ಸಂವ
7. ಜಗದಳಸಪೇಷಣ ಹ
8. ಕೋಚೆನಾಯಕನು ಬಂದು ಹೇಳಿ ತಕ್ಷತ್ತಿ . . .
9. . ಬೀಳುವದಂಕಡು ಜೋಳಪಾಳಿಗೆ ತಂನ . . . ರಿಗಿಯೇರಿದ ಕುದುರೆಯಂ ಪಿಾಳಿ ಕಾಲಾಳಕ್ತಿ

IV ನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

10. ಕತ್ತಿಸಿಕೊಂಡು ಸುರಪೀಠಕ ಪ್ರಾಪ್ತನಾದನು || ಮಂಗಳ ಮಹಾ ಶ್ರೀ
11. ಕಲುಕುಟಿಗೆ ಸಿಂತೆಲ್ಲೀ
12. ಜನಮಗಬಿಲೋಜನು | ಬರೆದಾತನು ಬರೆವರ ಅದಿತ್ಯ ಸೇನಚೇಂಬಾಜನ ಮಗಂ ದೂರು

Transliteration.

I. b.

1. śrī namas tunga-siras-tunga-chandra-châmara-chârave¹ trailôkya-nagarâ-rambha-mûla-stambhâ-
2. ya Sambhave¹ svasti śrîmanu mahâmañdalêsvaram arasar-am-

II. b.

3. ka-karagasam birudar-ankusam mûrtti-Nârâyanam vilâsa-valabha Pom-buchcha-
4. pura-varâdhîsvara śrîmat Billêsvara-dêvara dibya-srî-pâda-padumârâdhaka Bîra-

III. b.

5. rasanu. râhuttamalla Kôtenâyakage
6. Saka-varasham 1208 neya Beya-samva-
7. jagadalä pêsaña-ha
8. Kôtenâyakanu bandu mêle taluttiri . . .
9. bîluvadâm kañdu. jôlavâlige tanna rigi yêrida kudureyam mîri kâlâla kutti

IV. b.

10. kuttisikondu sura-lôka-prâptan âdanu¹ mangalä mahâ śrî
11. kalukuṭiga Sintô-
12. jana maga Bilôjanu¹ baredâtanu barevar-âditya sê nabôva Bânana magam Boma.

Note.

This is another record of the time of the Śântara general Bîrarasa and refers to a battle waged by Kôtenâyaka. In this battle some warrior whose name is

unfortunately lost is stated to have displayed his valour on behalf of his master as a return for the subsistence he received from him (*jōlavdli*) and fighting with the cavalry and infantry he is stated to have killed several persons and horses and died from the wounds he received in the fight.

The date is given as Š 1208 Bēya which corresponds to A. D. 1286. Other details about the dating are lost.

The engraver of the inscription is named Bilōja, son of Sintōja and the writer of the record is named Bomma, son of Bāṇa, a *sēnabōva* (village accountant) with the title, a sun to writers (*berevara Āditya*). The usual titles are applied to Bīraraśa. Several letters in lines 5-12 are effaced and the meaning cannot be made out.

Tamil Supplement.

20

At the village Handrakahalli, in the hobli of Chamarajnagar on a stone oilmill lying near the Bhîmêshvara temple to the north.

Size 5 ft. all round :

Tamil language : Tamil and Grantha characters.

- (1) வைதி ஸ்ரீபுரதாபச்சகுவத்தி பொய்சள ஸ்ரீ
 - (2) வீர ஸௌமேஹ தெவன்புரி. வீராஜ்யம் ப
 - (3) க்ணகையருவா நிற்க விகாஸிவைவற்சரத்து மகார மாஸம்
 - (4) எண்ணை நாட்ருமயண்டாக்கன் பன்னியில்
 - (5) ...ரூஸகெது காமுண்டன் மக்கள் கோவி
 - (6) காமுண்டரும் நாக காமுண்டரும் விம்மகாமுண்ட
 - (7) ரும் விமெயாரமுடைய நாயநாறுக்கு திருந்தாவி
 - (8) எக்குக்கு ஸமப்பிக்கக்காணம்
-

At the village Tammapalli, on a slab to the north of the Sômesvara temple.

Size 3'-6" x 2'-6"

Tamil language: Tamil and Grantha characters.

- | | |
|-------------------------------|----------------------------------|
| (1) வைதி ஸ்ரீசக்ரமயாணு | (13) தச்சாமுண்டன் மகமாரகா |
| (2) யாண்டு [ஆ] பிரக்ஞதம்பத | (14) முண்டனும் இவர்கள் தெவ |
| (3) தெழு சென்ற ராக்ஷஸ | (15) ர் பிரதிஜ்ஞீ பண்ணி ஸ்ரீ |
| (4) ஸங்கரத்து மிதுனமாச | (16) சொமநாத தெவர்னிவிதிக்க |
| (5) ம் பிழந்த எட்டாம் நாள் நா | (17) ரக மஞ்சராத்து இதூராநப |
| (6) பிற்றுக்கழிமையு பஸப | (18) திடேவராசி பண்டிகா |
| (7) சஷ்டத் து பஞ்சமியுப் பெற் | (19) நகிக்காண்டைக்குஷா |
| (8) ந அஷ்டத்து நாள் | (20) ராட்சுர்வம் பண்ணீக்குடுத்த |
| (9) சகராமுடு காமுண்டன்ல | (21) தைர இரண்டு வெலி இ |
| (10) ச்சா காமுண்டுகள் ச. | (22) தம்மத்துக்கு அழிப்பிநாரகில் |
| (11) ரப காளகாமுண்ட[ன்]பக | (23) |
| (12) ன் ப ஞ்சகாமுண்டன் ரப | |
-

At the same village Tammapalli, on a slab standing to the south of the Sômesvara temple.

Size 3'-6" x 2'-6"

Tamil language: Tamil and Grantha characters

- | | |
|-------------------------|--------------------------|
| (1) வைதிப்ரீவீர ஜௌ | (9) த்து தப் மதிப் பள் |
| (2) ஸ்ரீவைதெவன்வீர. | (10) ஸ்ரீவீல் மாரபுவிகா |
| (3) வி ராஜீஷ் வண்ணி | (11) முண்டன் மகன் தா |
| (4) யருளானிற்க ஸகல | (12) சகராமுண்டன் சொ |
| (5) ர யாண்டு ஆஇரத்தெ | (13) மனுத தேவற்ககண் |
| (6) ராரு னாறு சென்ற விட | (14) னைலத்து பணம் திரு |
| (7) த்தாடுஅஹாவ | (15) விளாக்குக்குடுத்துஷ |
| (8) ஸ்ரீத்து சத்திரிமாஸ | (16) டீ..... |
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LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,
ARRANGED ACCORDING TO DYNASTIES AND DATES.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page number in the Report	Inscription number in the Report	Date	Ruler
			I. GĀNGA.
144	49	About 886 A.D.	Permmānadi [Râchamalla II]
			II. CHÂLUKYA.
139	43	Śaka 916, Vijaya sam. Chaitra —993 A.D.	Châlukya Permmâdi [Talapa II.]
190	74	1053 A.D. (?)	Trailôkyamalla-Dêva.
			III. ŚÂNTARAS.
190	74	Ś 975, Durmati, mistake for Vijaya sam. Vaiś. ba. || Ādi.—16th May 1053 A.D. (?) .	Vîra-Śantâra-Dêva.
205	79	Ś 1113 Virôdhikrit sam. Vaiś. (? Vrishabha) śu 11 Sô—6th May 1191 A.D.	Vîra-Śântara
209	80	Ś 1208 Vyaya—1286 A.D. ...	Bîrarasa
188	73	Ś 1218 (1217) Manmatha, Mâgha (? Kumbha) śu 1 Sunday—Feb. 5th 1296 A.D.	Kôte-Nâyaka, governor of Hosagunda.
183	71	Ś 1219 (1218) Durmukhi, Vaiś. śu 7 Bu—April 11, 1296 A.D.	Dêvarasa (Soddala Dêvarasa, governor of Sântalige).
176	66	About 1300 A.D.	Bîrarasa (? king)
186	72	Ś 1224 Śubhakrit sam. Kâr. śu 15 Mangalavâra—6th Nov. 1302 A.D.	Sodadaladêvarasa.
175	65	Śubhakrit sam. Pushya ba. 3 Sô—Monday Jan. 7, 1303 A.D.	Do

ARRANGED ACCORDING TO DYNASTIES AND DATES.

Contents and remarks

A vīragal recording the grant of Mâdavâdi as *bâlgalchu* to Bânagâmunda by Timpa-medeya, uncle of Bûtarasa, when the latter died in a battle at Kudirûr.

Records the construction of a tank by Ammadigâvunda of Kiruvusûr and the usual *bittuvat̄ta* was allotted by four persons.

See under Sântaras.

Registers the gift as *kalnâd* of Ankegedu and certain other villages, the remission of the *kirudere* and *bitti* (minor tolls and forced labour) of the division of Pervayal and the payment of 1,000 gadyânas to the minister Nagularasa by the king. The composer of the inscription was Gôvinda, a learned Brahman and favourite of great poets.

A vīragal recording the heroism and death of Mêlaya during the siege of Koggere in Kabbunâd and grant of lands in the villages Elevalli, Edagôdu and Gavaṭûru by Singidêvarasa in his memory.

A vīragal mentioning the death of a warrior who fought out of gratitude (*jôlavâlige*) to his master Kôte-Nâyaka.

A vīragal recording the exploits and death of Kalisa in a battle at Muguligêri between Kôte-Nâyaka and Ebharapa, general of the Yâdava king Râmadêvarâya (1271-1309).

A vīragal recording the exploits and death of a hero named Bêla who fought on behalf of Dêvarasa against Mâyidêva, the general of the Hoysala king Ballâla III in a battle at Muttûr.

Records the gifts of land made to the God Bammêśvara by Birarasa, Kôte-Nâyaka, Sodaladêvarasa, the oil-mongers and the Ayvattu-nâd.

A vīragal recording the heroism and death of a warrior named Mûda in a battle fought at Sâlivur (Sâlûr) between Sodaladêvarasa and Yebaranâyaka, the former perhaps fighting on behalf of Ballâladêva (See Nagar 27).

Records the gift of some land for food-offerings at the temple of Dêkêśvara.

List of Inscriptions published in the Report,

Page number in the Report	Inscription Number in the Report	Date	Ruler
			IV HOYSALAS
172	63	Ś 1112 Sarvadhāri (mistake for Sâdbâraṇa?) Jyêshṭha śu 11 Vadavâra (Thursday)—17th May 1190 A.D.	Ballâla II
99	2	About 1179 A.D.	Do
168	59	Vyaya sam. Dvitîyâshâdha śu 13 Thursday—July 9, 1226 A.D.	Narasimha II
122	26	Ś 1100 (mistake for 1160) Durmukhi, Chittirai—1238 A.D.	Vîra-Sômêśvaradêvar
116	20	Vikâri sam. Makara—1240 A.D.	Do
101	3	Ś 1163, Plava sam. Pushya ba. 7—Wednesday 25th December 1241 A.D.	Do
134	37	Ś 1204 Vishu sam. Makara, 17th Ardhôdaya—January 11, 1282 A.D.	Narasimha III
146	50	Ś 1212 (for 1211) Virôdhi sam. Âshâdha śu 11, Anûrâdhâ nakshatra, Thursday—June 30 1289 A.D.	Do
183	71	1296 A.D.	Ballâla III
186	72	1302 A.D.	Do
123	27	Ś. 1237 Râkshasa sam. Mâgha ba. 1 Vadâ Vâra (Saturday)—10th January 1316 A. D.	Do

arranged according to Dynasties and Dates—*contd.*

Contents and remarks

Records the death of a Jaina woman named Havvakka, wife of Sarvâdhikâri Bammâ-châri and a disciple of the Jaina guru Pushpasêna-Dêvar.

Records the death of Biṭṭi-râvuta in a battle with Sankama, the Kalachurya king.

Records an agreement made by the mahâjanas of Lakshmînarasiñhapûra (Bhadrâvati) permitting certain persons to construct tanks in assigned places and carry on cultivation and gardening, free from taxes, under these tanks.

Records the grant of money for offering perpetual lamps before the God Sômanâtha by Dâsagâmundan of Tamadipalli.

Records the gift of an oil mill by certain gaudas for offering a light daily before the God Vîmêśvara (Bhîmêśvara) in Râmayanâkkanpalî (Haṇdrakanahalli).

Records provision by Senabôva Devaṇṇa, a subordinate of Pôlâlva Daṇṇâyaka, for extra feeding on the day of Uttarâyaṇa saṅkramana at the temple of Chennakêśava, Belur, in return for a capital deposit of 2 gadyâṇas with the mahâjanas.

Records grant of land to a priest by the mahâpradhâna Râhuttarâya Kêtaya-danñâyaka and others.

Records the gift of a village named Guḍdavâdi to a descendant of Kûrattâlvân, disciple of Ramânujâchârya, and the master of ceremonies (Purôhita) in the Ranganâtha temple in Śîrangam (Trichinopoly District), by various prabhugaudas of the place.

See under Śântaras.

Do

Records gift of some land by the gaudas of Mukodihalî to one Viṭhaṇṇa.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			V. VIJAYANAGAR.
173	64	Ś 1318 Dhātu sam. Śrāv. śu 10. Ā — Sunday 16th July 1396 A.D.	Harihara II
181	68	....	Virūpāksha Rāya, son of Vīra Harihara Rāya.
204	78	Sarvadhāri (Ś 1330?) Uttara Jyēshṭha (mistake for Vaiśākha?) śu 1 Thursday—(May 26, 1408?)	[Dēvarāya I]
159	57	Ś 1330 Sarvadhāri sam. Mārga. śu 15, Sō—December 3, 1408.	Do
200	75	Ś 1338 Manmatha sam. Mārga. śu 15—16th November 1415 A.D.	Do
157	56	Ś 1351 Saumya sam. Chaitra śu 15—20th March, 1429 A.D.	Dēvarāya II
149	51	Ś 1440 Bahudhānya sam. Jyēshṭha ba. 10—June 3, 1518 A.D.	[Krishna Rāya]
131	34	Ś 1452 Vikṛiti sam. (?) Māgha ba. 5—5th February, 1531 A.D.	Achyuta Rāya
127	31	Khara sam. Chaitra śu. 15 (lunar eclipse)—Saturday, 1st April 1531 A.D. (Ś 1453).	Do

arranged according to Dynasties and Dates—*contd.*

Contents and remarks

Records that while Sôvañña Odeyar was ruling the Åraga Kingdom (evidently as a subordinate of the Vijayanagar king), some lands in the Maddika (common land) of the village Titisarigada Subur in Baðaganâd district were granted to one Viñhapa by the Gauðu-prabhus of Hebbayal Beliganabâdu in Aivattu-nâd after having received a present of 3 varahas.

A fragmentary inscription showing Virûpâksharâya to have been ruling from Sirudhara.

Records the death of one Basavañña Odeya in a battle at Udare (Udri in Sorab Taluk) during a raid by Mallappa of Dâravâda (Dharwar). The name of Mallapa-mantri mentioned in the epigraph is perhaps that of Mahâpradhâni Mallapodeyar who was the governor of Chandragutti between 1390 and 1419 A.D. approximately.

Records the gift of the village Masañahalli in Bânagavâdi with all rights for services at the temple of Mallikârjuna in Gâjanûr by the Prajegavuñdus of Uduvankanâd belonging to Ammale (?)�.

Registers the gift of some land by Viñthanña Odeyar, Brahma-Kshatriya governor of Åraga, for the service of food offerings to the God Lakshmi-Narasimha in Hulikal. The name ‘Brahma-Kshatriya’ is significant.

Records the gift of the village Gâjanûr for the services of the God Divyalingêśvara Anilêśvara of Haradanahalli in Yennenâd when Dêvadâñnâyaka was the governor.

Records the gift of some village of the annual rental value of 33 gold gadyânas free of tax for the maintenance of some manṭapa by Timmanâyaka ruling at Navilûr as agent for Sâluva Govindarâja who was a governor under Krishnarâya.

Records the gift of the village Haruvage (Harave) as ‘śrîtrîya’ to Chikka Malla Odeyar of Tagadûr by Mallappa Nâyaka, agent for Immaði Râhuttarâya Mahâpâtra Ayya, a subordinate of the king.

Registers the grant of the village Daññayakanapura in Uyamballi sthâla as *kodagi* to Dêvêśabhaṭar for services of bath at midday and food offerings to the god Nañjunđêśvara and for the feeding of six Brahmans daily. The donor Perumâle Adhikâri made the gift under the orders of the king.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			V. VIJAYANAGAR— <i>contd.</i>
151	52	Ś 1485 Rudhirôdgâri sam. Śrâv. ba. 10—August 13, 1563 A.D.	Sadâśivarâya
173	64	1396 A.D.	VI. ÂRAGA
200	75	1415 A.D.	Sôvanâna Odeyar
178	67	Ś 1359 Nala sam. Mârga ba. 30 śu. Friday, December 7, 1436 A.D.	Vitthânna Odeyar ...
			Mallinâtha Odeyar
			VII. UMMATTÛR.
120	23	Ś 1415 Pramâdîcha sam. Mârga-sîra ba. 5—28th November 1493 A.D.	Vîra Nañjarâya Odeyar
121	24	About 1500 A.D.	(Name lost)
137	42	1569 A.D.	Sômê-dêva.
			VIII. AREKUTHÂRA.
155	54	Jaya sam. (?Ś1455) Śrâv. ba. 10—August 4, 1534 A.D. (?)	Mali Giḍḍagaudaraya (Chief ?)
137	42	Śukla sam. (Ś1475 + 16 = 1491) Kârtika śu. 1—11th October 1569 A.D.	Bhâlalôchana Nâyaka, son of Virabhadra Nâyaka.
143	47	Ś1688 Vyaya sam. Mâgha ba 14—February, 27, 1767 A.D.	Hiri Chennarâja
			IX. HADINÂD.
141	45	About 1550 A.D.	Râmadêva
128	32	Plavanga sam. Âshâdha śu 1—1547 A.D. (?)	Vîra Râmayyadêva Odeyar....

arranged according to Dynasties and Dates.—*contd.*

Contents and Remarks

Records the gift of the village Bāṇagavāḍi by a chief named Timmappa Nāyaka of Kōvuttūr (Coimbatore) to Mādēvar, head of Upparigeya-maṭha, a Vīraśaiva maṭṭ in Ummattūr.

See under Vijayanagar.

See under Vijayanagar. He was a Brahma-kshatriya.

Records the gift of some land, a house with its back-yard and a jack fruit tree for feeding 30 Odeyars in a choultry attached to the Vīrabhadra temple at Basavāpura by Mallinātha Odeyar of the matt at Bāleyahalli; the donee who had to feed the Odeyars as stipulated was one Hadapada Basavaṇṇa, a *dāsōhi*.

Records the gift of a house in the village Harave to a Vīraśaiva priest of the place by the chief.

Records the gift of five villages as *umbali* to some one who had to do some service to the prabhus of Tagadūr in return.

See under Arekuṭhāra.

Records that Mali Giddgaudaraya set up this vīragal in memory of Dēvaṇṇa and (his wife) Mākavve at Tonḍanūr.

Records that the Sōmasamudra tank which was constructed by the Ummattūr Chief Sōmēdēva (Vīra Sōmerāya Vodeyar) having breached in Ś 1475, Pramādīcha sam. Kārtika i.e., October 1553 A.D. the Arekuṭhāra Chief Bhālalōchana Nāyaka repaired it sixteen years thereafter, i.e., in 1569 A.D.

We get only the name of the chief and his date from the inscription.

Registers the grant of income from tolls in the village Uyyamahalli (Uyyamballi) for the service of offering lights before the God Hanumanta, during the time of the king Rāmadēva (probably same as Rāmarāja, son-in-law of Krishṇarāya).

Records the gift of the village Āsiri by the king Vīra Rāmayyadēva Odeyar (probably same as Rāmarāya) for the *bhiksha* of Hariyar, apparently a Vīraśaiva priest.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			X. DANIVASA.
104	9	Ś 1506 Tāraṇa sam. Āsv. śu 10. Ā—Sunday 5th October 1584 A.D.	Chennavīra Odēyar
108	10	Ś 1507 Pârthiva sam. Chai. ba 7 Ā—Sunday 11th April 1585 A.D.	Do
110	11	Ś 1509 Sarvajit sam. Vaiś. śu 5Ā—Sunday 2nd April 1587 A.D.	Do
			XI. MYSORE KINGS.
129	33	Ś 1590 Kîlaka sam. Nija Āshâdha śu 2—1st July 1668 A.D.	Dêvarâja Odēyar
115	19	Ś 1793 Pramôdûta sam. Chaitra śu 1 Friday — April 1, 1870 A.D.	Krishnarâja Odēyar III
			XII. KELADI.
171	62	Parâbhava sam. Bhâdrapada śu. 14—? August 30, 1726 A.D.	Sômaśekhara II (?)
			XIII. MISCELLANEOUS.
121	25	Ś 1057 Râkshasa sam. Mithuna tedi 8, Sunday 5th lunar day of the dark fortnight, Aviṭṭam — June 2, 1135 A.D.	....
182	69	Ś 1078 Dhâtṛi — 1156 A.D. ....	....
170	61	Ś 1158 (mistake for 1160?) Viṭambi, Āshâdha śu 10 Tuesday—22nd June, 1238 A.D.	....
140	44	Āngirasa sam. Bhâdra śu 5 Va—? Thursday August 27, 1332 A.D.	Mâdiyanṇa, nâdugauda of Uyyamahalī.
133	35	Ś 1295 Paridhâvi sam. Āśviyuja śu 4—October 17, 1372 A.D.	....

arranged according to Dynasties and Dates—*contd.*

Contents and remarks

Records that this chief who was the son of Chikka Vîrappa Odeyer and grandson of Chennarâya Odeyer sold a plot of wet land in Nâgalâpura to Vîrasenadêvar, disciple of Guñabhadradêvar who was a disciple of Samantabhadradêvar of Gerasoppa for 32 varahas. The nature of the sale transaction is also denoted.

Records a similar transaction between the same parties. The land sold was in the village Îchaladâla.

Records yet another sale transaction between the same parties. The land was sold for 40 varahas and situated in Nâlapura.

Records that the king granted a village for the service of free feeding in a matt of the Lingâyat sect built by his mother Amritamîna, Queen of Dêvarâja Odeyer, in the town of Mysore.

Records the construction of a pond named Amritasarôvara by Puttanañjavve, wife of Mallappa, Chauri-bearer of the Mysore King.

Records that one Subâchâri made the salâke (bar) of five metals, for manufacturing rupees. The weight of the bar is stated to be 24 mds. 9 srs.

Records the consecration of the god Sômanâtha by certain gaudas and grant of some land to Dêvarâsi Pañdita of Mañchara (?) alias Šikkândai.

A vîragal recording the death of one Basavarasa or one of his followers during a fight.

Records the death as *sati* of Kârabbe of Dumma-sthâla.

Records the gift of *Umđemâneya kodige* to Kâtôja, son Mañchôja by Mâdiyanña of Uyyamahalli, Dêmappa and others.

Records the setting up of an oil-mill by two gaudas, Hâravagauða and Âlagauða (perhaps for services in the temple of Mahâkâlli at Hire Bêgûr).

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Page number in the Report	Inscription number in the Report	Date	Ruler
			XIII. MISCELLANEOUS— <i>concl.</i>
112	12	? Fourteenth Century A.D. ....	....
161	58	(1) Nandana sam. Mâgha 30. Thursday solar eclipse—2nd February 1413 A.D. (2) Š 1335 Vijaya sam. Vaiś. śu 1, Vaddavâra—Saturday, April 1, 1413 A.D.	Perumâledêva, Chief of Tâ-yûr-nâd.
142	46	Ívara sam. Kârtika śu 1— October 8, 1637 A.D. (?)	Maleppa-Odeyar (?)
155	53	About 1650 A.D. ...	(Kanṭhîrava Narasarâja-Odeyar I. ?)
156	55	Durmukhi sam. Chaitra śu 1 Monday—Perhaps March 17, 1656 A.D.	....
112	14	Śaka 1605 Rudhirôdgâri sam. Śrâvâna ba 5—August 2, 1683 A.D.	....
112	13	Śaka 1639 (mistake ? for ř 1641) Vikâri—A.D. 1719.	....
115	18	Śârvâri sam. Chaitra śu 5—	Suragiya Basavanna Odeyar.
133	36	Probably 18th century A.D.	Vîra Nâyaka
135	38	Do do	Do
126	30	Śaka 1787 Krôdhana, 1865 A.D. Kali 4966 Śrâvâna śu 5—July 27, 1865 A.D.	....

The rest of the inscriptions are neither dated nor belong to specific dynasties. They are of local interest.

arranged according to Dynasties and Dates—*concl.*

Contents and remarks

Records the death by *sanyasana* of a Jaina named Boppayya, disciple of Anantakīrti belonging to Mūlasaṅgha and Kāṇūr-gaṇa.

Records the erection of an *agrahāra* near Ummattūr and the settlement of Brahmins therein with gifts of land to them by Perumālēdēva and several gaudas of Tāyūr and other villages in the neighbourhood.

Records the grant of Koleganapura and some lands in Sōmasamudra for an annual payment of quit-rent of 16 *gadyāṇas* and exempted from the *khaṇa*, *kathārige* and *gaṇāchāra* taxes to Lingaṇṇa-Odeyar by Malepa-Odeyar. Records also certain other privileges which the donee could enjoy.

Simply mentions the village as having been given away for charities of Kāśi. (Cf. Chamarajanagar, 42 of 1650 A.D.—The village in which the present inscription is set up might have been included in the list of villages granted by the Mysore king and attached to Honganūr mentioned therein.)

Records the gift as *kodige* of some land to Liṅgaṇṇa-Odeya-dēvar, disciple of Anna-dānidēvar, by Saṇṇapa-gauda who had held it as *sūtra-gutti*. The donee had to feed guests.

Records the erection of a pillar (*māna-stambha*) by Vaidyayya of Kāḍahalli.

Appears to register some gift.

Registers the gift of some land near Bōrehalla by Suragiya Basavaṇṇa Odeyar for feeding the Jangamas of Kebbarūr Yegālūr belonging to the *saṃyatāchāra* of Kapaya Liṅga.

Records the gift of a garden to one Kamibaguta by Vīra-Nāyaka and others.

Records the gift as *kodagi* of a plot of land by Vīra-Nāyaka.

Records the renovation of the Nañjūndēsvara temple of Nañje-dēvarapura by Marana-kāna Chika Mallegauda.

APPENDIX A.

CONSERVATION OF MONUMENTS.

In the year 1930-31.

(Based on the Annual Report of the Consulting Architect to the Government of Mysore, Bangalore).

The policy of preserving the works of Art as enunciated by Government from time to time was carried on vigorously during the year under report. The monuments declared "PROTECTED" in the Notification dated 23rd September 1926 were confirmed as "Ancient Monuments." Three new monuments were declared as "Protected Monuments" during the year. The monuments declared as such are given in annexure 'A.'

Regular inspections were conducted in the case of 50 monuments during the year as against 36 during last year. A list of the institutions inspected is given in annexure 'B.'

Inspection reports from the Revenue Sub-Division Officers were received in the case of 24 monuments as against 10 of the previous year. Though there was some improvement in this respect, yet this work was not taken up seriously by the local officers. It is hoped that in subsequent years inspections of these monuments will be conducted as a matter of duty once a year at least.

Proposals for the renovation of the following monuments were called for and are under scrutiny.

- (1) Channigarāya and Maralēśvara temples, Marase, Mysore Taluk.
- (2) Sivappa Nāik's Fort at Nagar.
- (3) Lakshmi Narasimha temple at Jāvagal.

The Rules under the Ancient Monuments Preservation Regulation framed by the Committee appointed for the purpose were submitted to Government by the Muzrai Commissioner (Convenor). It is very desirable that they should be approved as early as possible.

The following monuments are under private management :—

- (1) Vidyāśāṅkara Temple at Śringēri.
- (2) Viranārāyaṇa Temple at Belavādi.
- (3) Gaurīśvara Temple at Yelandūr.
- (4) Sir P. N. Krishnamurti's Bungalow at Seringapatam.

There are yet a few more under this category which deserve to be included in the list of Ancient Monuments. In order that these may be preserved in accordance with the approved policy of Government, it is very necessary that the liabilities and responsibilities of the private owners in regard to these should be definitely fixed. With a view to secure this it was suggested to Government that these private owners may be asked to execute an agreement under section 5 of the Ancient Monuments Preservation Regulation. Early orders on this question are requested.

In all, 27 monuments have been dealt with during the year. A statement giving the names of these monuments and the action taken in the case of each is attached in annexure 'C.'

As in the previous year a sum of Rs. 1,000 was allotted by the Muzrai Commissioner for the erection of Notice Boards in front of the monuments. But as portions of this amount had to be utilised for meeting the bills of the previous year which had remained unadjusted for various reasons,

this allotment was not utilised. Arrangements are now being made to have these Notices inscribed locally on stone slabs gradually as funds are available.

The question of appointing a local man as responsible for maintenance in the case of each monument is under correspondence with the Revenue Commissioner and it is hoped that with the co-operation of the Revenue Department some satisfactory arrangement will be arrived at shortly.

Every endeavour is being made to detect the tendencies of decay as soon as they occur in the monuments and to take prompt action to get them set right. Estimates for repairs proposed in the case of these are invariably obtained and scrutinised and in the case of repairs of any magnitude, personal guidance is also given during their execution. If the same vigilant policy is pursued, it is hoped that most of the monuments may be brought to a satisfactory condition within the space of a few years, provided adequate funds are available for their repairs or restoration.

A statement of expenditure incurred for the repairs of monuments during the year 1930-31 is submitted as Annexure 'D.'

It is very desirable that the same kind of sustained attention is paid to the repair of Muzrai Institutions also. Some of these are included in the list of Ancient Monuments; but there are several more which deserve to be so included. Any repairs done to these should be carried out with totally different feelings from either a new work or the repairs of a modern building and the methods usually adopted by the Public Works Department hardly suit these structures. All these old structures are generally works of Art and anything done to them, however humble it may be, will help either to retain the existing beauty or to mar it.

Nearly a lakh of rupees are being spent every year for construction and repair of these institutions. In the interests of the preservation of Ancient Art, it is very necessary that there should be a judicious distribution of this expenditure in the order of urgency or importance and all the repairs done should be carried out with expert guidance.

ANNEXURE "A".

Ancient Monuments declared "Protected" during the year.

1. Bhîmêśvara, Nakulêśvara and Sahadêvêśvara temples at Kaivâra, Chintamani Taluk.
2. Vighnêśvara temple at Kurułumale, Mulbagal Taluk.
3. Channigarâya and Maralêśvara temples at Marase, Mysore Taluk.
4. Šivappa Nâik's Fort at Nagar.

ANNEXURE "B".

Inspection Reports received from Sub-Division Officers.

Mysore	... Śrî Lakshmi Narasimhasvâmi Temple.
	Śrî Varâhasvâmi Temple.
Hunsur	... Śrî Kêśava temple at Dharmapura.
Challakere	... Rock-cut temple at Râmadurga.
Belur	... Hoysalêśvara temple at Halebid. Kêdârêśvara , " Śântinâtha basti , " Pârsvanâtha , " Ådinâtha , "

ANNEXURE B—*concl.*

Yedatore	... Basti at Chick-Hansoge.
Molkalmuru	... Aśōka Inscriptions at Siddāpura and Brahmagiri. Aśōka Inscriptions at Jatinga Rāmēśvara Hill.
Krishnarajapet	... Brahmēśvara temple at Kikkeri. Śri Lakshmīnārāyaṇa temple at Hosaholalu.
Mulbagal	... Hydervali Darga at Mulbagal. Rāmalingēśvara temple at Āvani. Vināyaka temple at Kurudumale.
Bowringpet	... Sômēśvara „ „ „ ... Hyder Ali's Birth place at Bûdikote.
Hassan	... Mahâlakshmî temple at Doddaagaddavalli.
Harihar	... Hariharēśvara temple.
Honnali	... Fort Wall.

ANNEXURE C.

Statement of ancient monuments dealt with during the year 1930-31.

Sl. No.	Name of monument	Action taken
1	Tippu Sultan's Palace, Bangalore.	The Scout Office and the Office of the Superintendent of Municipal Schools continued to be held in this building. The Sanskrit College building having been taken over for the construction of a Maternity Hospital on the site, Government Ordered that the remaining vacant portion of this monument should be given over to the Sanskrit College. Accordingly the building was handed over to the Educational authorities for the purpose. The Government ordered that the question of constructing a compound wall round this should lie over for some time for want of funds. A watchman was however continued to look after the premises, the cost being debited to the Gardens Department.
2	Chennigaraya Temple at Kaidala.	The fresh estimate called for in accordance with the Notes of Inspection sent from this office was received and taken up.
3	Col. Bailie's tomb at Seringapatam.	There was a mud compound wall surrounding this monument which was ugly and the interior was bare and uninteresting. This was pulled down some time ago and in its place, it was proposed to have a clipped hedge all round with a few cypress trees planted inside. Proposals have since been sent up to Government in this matter.
4	Fort wall at Nagar	... An estimate was called for from the Deputy Commissioner for clearing the rank growth of vegetation over the fort walls. But as it exceeded the sum of Rs. 1,000 allotted by Government for this work, it was sent back for revision. As it did not come back in time, the allotment could not be utilised.
5	Ísvara Temple at Arsikere	... The estimate for Rs. 2,000 prepared for its repairs was sanctioned by Government and the work was begun.
6	Basti at Chickhansoge, Yedatore Taluk.	While forwarding the Inspection Report for this monument, the Revenue Sub-Division Officer reported that a considerable extent of land was endowed to this monument which was all in private enjoyment. The Muzrai Commissioner was requested to have this point investigated. In case it was possible to reclaim some of the lands, money can be found for repairing this monument.
7	Sri Chennakésava Temple at Belur.	The work of restoration of this temple went on briskly and most of the work on the main temple was completed. The work of putting the surrounding shrines in order was begun. There is yet a lot more to do and the establishment that is now working there will have to be continued for some more years.
8	Hoysaléśvara Temple at Halebid.	The restoration work of this monument has also been taken up. But the work turned out during the year was not so perceptible as at Belur. The ground within the compound should be levelled. The joints of the main temple were cement-pointed. It was hoped that more substantial work would be turned out next year.
9	Párvanátha Basti at Sravana-belagola.	An estimate for repairing this at a cost of Rs. 130 was approved and returned.

ANNEXURE C—*contd.*

Sl. No.	Name of monument	Action taken
10	Chandragupta Basti, Sravana-belagola.	An estimate for repairs at a cost of Rs. 90 was approved and returned.
11	Channigarāya Temple, Turuvekere.	An estimate for Rs. 190 for effecting some minor repairs for this building was approved.
12	Bhōga Nandīśvara Temple at Nandi.	This was visited on 19th May 1931. This monument is a major Muzrai Institution and has been kept in good condition. There are however certain portions which stand in need of urgent repairs. The Muzrai Commissioner was addressed in the matter.
13	Nāgēśvara Temple, Basral ...	An estimate for Rs. 2,904 received from the Deputy Commissioner, Mysore, was approved and returned.
14	Chāmarājēśvara Temple, Chamarajanagar.	There was a proposal some time previously to build a porch in front of the entrance Gōpuram of the temple just as there is one at Nanjangud and designs for the same and for other improvements to make this beautiful monument look more interesting and attractive were forwarded to the Muzrai Commissioner. All this was estimated to cost Rs. 53,150 and as there was not enough funds at the credit of the institution Government approved the recommendation of the Muzrai Commissioner to take up this work a couple of years later.
15	Nārāyaṇa and Maralēśvara Temples, Marase, Mysore Taluk.	Proposals for the renovation of these monuments were called for from the Executive Engineer, Mysore Division, Mysore. In the meantime it was ascertained that the local people are not willing to invest much money over these nor was any other fund available to restore them. The question therefore was held in abeyance.
16	Lakshminārāyaṇa Temple, Anati, Channarayapatna Taluk.	An estimate for Rs. 1,509 for its repairs having come up, this monument was visited on 27th July 1930 and it was found that the estimate prepared by the Deputy Commissioner was found far too extravagant to spend on a comparatively unimportant structure like this one. Revised proposals were therefore called for.
17	Kēśava Temple, Somanathapur.	It was pointed out during last year that the newly repaired cells surrounding the temple were leaking badly during the rainy season. The Executive Engineer who was addressed in the matter stated that necessary repairs had since been carried out.
18	Vināyaka and Sōmēśvara Temples, Kurudumale, Mulbagal Taluk.	On the recommendation of the Deputy Commissioner of Kolar District that the Vināyaka Temple at this place was deserving of being included in the list of Ancient Monuments, proposals were submitted for its inclusion and the Government declared it as a "Protected Monument." The monument being in urgent need of repairs proposals for its restoration were forwarded to the Executive Engineer, Kolar Division. An estimate for Rs. 5,600 has been forwarded to the Chief Engineer for sanction.
19	Būchēśvara Temple, Koravangala.	Complaints about the upkeep of this institution were received frequently. An estimate for its repairs was called for from the Executive Engineer, Hassan Division. A proposal was also made to utilise the available portions of the fallen parts of the ruined temples in front of this monument in supplying the missing parts in the Hoysalēśvara temple at Halebid.

ANNEXURE C—*concl.*

Sl. No.	Name of monument	Action taken
20	Mallik Rihan Darga, Sira.	This is one of the most important of the Mahomedan monuments in the State from an architectural point of view. Some repairs were conducted in the previous year and some portions of the main building touched up. The monument was visited and necessary instructions for its repairs were given.
21	Rock-cut Temple, Rāmadurga, Challakere Taluk.	The Revenue Sub-Division Officer having reported that a big crack had developed in the temple, the Assistant Engineer was requested to watch it by inserting cement tell-tales and report the result after one or two seasons.
22	Śri Brahmēśvara Temple, Kikkeri.	The Muzrai Commissioner forwarded an estimate for Rs. 781 for repairing this temple. This estimate had been prepared ten years previously and on examination it was found that the monument had deteriorated still further. A fresh estimate was therefore called for and this which amounted to Rs 986 was sanctioned by the Muzrai Commissioner.
23	Prasanna Chennakēśava Temple, Ambuga.	It was represented in the last year's report that no repairs had been executed to the temple for several years. The Muzrai Commissioner has since reported that an estimate for Rs. 700 was sanctioned in February 1931.
24	Kīrti Nārāyaṇa Temple, Heragu.	The estimate for Rs. 375 which had been prepared during the last year had to be altered on account of certain other items of work to be included which amounted to Rs. 480. This was approved and returned to the Deputy Commissioner, Hassan.
25	Śri Viṣṇu Temple, Kondajji.	The Sub-Division Officer having reported that this monument stood in need of some urgent repairs, an estimate was called for from the Deputy Commissioner who got the approval to the same from this office and sanctioned it subsequently for being carried out.
26	Tippu Sultan's Birth Place, Devanhalli.	A sum of Rs. 1,000 was allotted during the year under report for commencing the work of putting up a monument over the place as already sanctioned by Government last year. The work was however not undertaken by the Public Works Department during the year.
27	Āśōka Inscriptions, Molakal-muru Taluk.	The Revenue Sub-Division Officer reported that there was no body to look after the inscriptions. It was recommended from this office that the Patel of Siddapur Village may be placed in charge of the inscription near his village and that the Archak of the temple on the Jaṭinga Rāmēśvara Hill may be asked to keep watch over the inscription which is there. The Deputy Commissioner, Chitaldrug, accordingly issued necessary instructions in the matter.

APPENDIX B.

List of Photographs taken during the year 1930-31.

Serial No.	Size	Description	View	Village	District
1	6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ "	Bull before excavation	....	Arsinkere	Mysore.
2	Do	Bull after excavation	....	Do	Do
3	Do	Mastikal	....	Erangere	Do
4	Do	Do (another)	....	Do	Do
5	Do	Viragal	....	Do	Do
6	Do	Do (another)	....	Do	Do
7	Do	Webb's Monument	....	French-Rocks	Do
8	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	View of the Fortress to be dismantled.	....	Chitaldrug	Chitaldrug.
9	Do	Do do (another)	....	Do	Do
10-13	Do	Beads	....	Chandrapalli	Do
11-16	Do	Ornaments	....	Do	Do
17-19	Do	Iron Implements	....	Do	Do
20-22	Do	Pottery	....	Do	Do
23-24	Do	Potsherds	....	Do	Do
25	6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ "	Do	....	Do	Do
26	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Neoliths	....	Do	Do
27	Do	Natural Objects	....	Do	Do
28	6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ "	Do	....	Do	Do
29	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Handy Work	....	Do	Do
30	6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ "	Do	....	Do	Do
31	Do	Bricks	....	Do	Do
32	Do	Stone implements	....	Do	Do
33	Do	Pottery	....	Do	Do
34-36	10' x 8"	Do	....	Do	Do
37	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Copper plate inscriptions (of Pandurangapalli.)	....	Do	Do
38	6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ "	Do	....	Do	Do
39	5 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ "	Do Seal	....	Do	Do
40	6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ "	Copper plate inscriptions of Medakeri Naik.	....	Do	Do
41	Do	Do	....	Do	Do
42-47	Do	Copper plate inscriptions (Marappa)	....	Do	Do
48-49	6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ "	Coins	....	Do	Do
50	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Do	....	Do	Do
51	Do	Two palm leaves (Paradarasodara Ramana Kathe).	....	Do	Do
52	Do	Hydernama manuscript	....	Do	Do
53	6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ "	Do do	....	Do	Do
54	Do	Prabhudeva temple	Side view	Belgami	Shimoga.
55	Do	Isvara temple	Doorway	Do	Do
56	Do	Panchalingesvara temple	Umamahesvara figure	Do	Do
57	Do	Do do	South-east view	Do	Do
58	Do	Pranavesvara temple	Jamb	Talgunda	Do
59	Do	Do	Inscription pillar	Do	Do
60	Do	Kallesvara temple	Do	Malavalli	Do
61	Do	Somesvara temple	Perforated screen	Bandalike	Do
62	Do	Trimurti temple	View	Do	Do
63	Do	Kaitabhesvara temple	South view	Kubatur	Do
64	Do	Do	Front view	Do	Do
65	Do	Do	West view	Do	Do
66	Do	Do	Kshetrapala shrine	Do	Do
67	Do	Visvesvara temple	Front view	Jade	Do
68	Do	Viragal	....	Udri	Do
69	Do	Vishnu temple	Side view	Do	Do
70	Do	Isvara temple	Front view	Do	Do
71	Do	Basti	Side view	Do	Do
72	Do	Virabhadra temple	Side view	Pura	Do
73	Do	Do	Doorway	Do	Do
74	Do	Isvara temple	South west view	Kuppagadde	Do
75	Do	Do	View of Mukhamantapa	Do	Do
76	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Amritesvara temple	Ceiling	Amritapur	Kadur.
77	Do	Do	Do (another)	Do	Do
78	Do	Do	View of Mukhamantapa	Do	Do
79	6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ "	Do	Sarasavati figure	Do	Do
80	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Lakshmi Narasimha temple	South view	Bahadravati	Shimoga.
81	Do	Do	Lakshminarasimha figure	Do	Do

APPENDIX B—*concl.*

Serial No.	Size	Description		View	Village	District
82	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Lakshmi Narasimha temple	... Basti	North-east wall Jvalamalini figure	Bhadravati ... Basti near Nara-	Shimoga
83	Do	Do	...	Chandraprabha figure	simharajapur. Do	Kadur.
84	Do	Do	...	South view	Jambittige ...	Do
85	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Nilakanthesvara temple	... Do	North view	Do	Do
86	Do	Do	...	North-east view	Do	Do
87	Do	Do	...	South-east view	Do	Do
88	Do	Do	...	West view	Do	Do
89	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	...	Chandra figure	Do	Do
90	Do	Do	...	Narasimhaparvata	Kigga	Do
91	Do	Do	...	Narasimha stone	Do	Do
92	Do	Rishyasringesvara temple	...	South-west view	Do	Do
93	Do	Do	...	Doorway	Do	Do
94	Do	Do	...	View of stone bull	Do	Do
95	Do	Do	...	Do (another)	Do	Do
96	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Vidyasankara temple	...	South-west view	Sringeri	Do
97	Do	Do	...	North-west view	Do	Do
98	Do	Do	...	North-east view	Do	Do
99	Do	Do	...	View with the river	Do	Do
100	Do	Do	...	Tandavesvara	Do	Do
101	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	...	Sankaracharya with four disciples.	Do	Do
102	Do	Janardana temple	...	North-east view	Do	Do
103	Do	Do	...	Yantra	Do	Do
104	Do	Basti	...	North-west view	Do	Do
105	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Vidyasankaralinga	...	Front view	Hale Sringeri	Do
106	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Kalasesvara temple	...	South-west view	Kalasa	Do
107	Do	Do	...	Interior view	Do	Do
108	Do	Do	...	Pedestal of the Surya image	Do	Do
109	Do	View of Ballalarayananadurga	...	...	...	Do
110	Do	View of Galikere Fort	...	...	Bababudan hills	Do
111	Do	View of Dattatreya Pitha	...	...	Do	Do
112	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Ruined temple	...	Back view	Yelavanka	Hassan
113	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	...	Doorway	Do	Do
114	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Kesava temple	...	Jewels	Belur	Do
115	Do	Do	...	Vishnuvardhana image	Do	Do
116	Do	Do	...	Side view	Do	Do
117	Do	Do	...	Back view	Do	Do
118	Do	View of the pond	...	From east	Hulikere	Do
119	12" x 10"	Nandanahosur copper plate inscriptions	...	...	...	...
120	Do	Do	...	...	...	...
121	10" x 8"	Copper plate inscription	...	...	...	...
122	Do	Do	...	...	...	...
123	Do	Tarikere copper plate inscription	...	...	...	...
124	Do	Do	...	...	...	...
125	Do	Do	(another)	...	...	...
126	Do	Do	...	...	...	...
127	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Seals of both the above inscriptions	...	...	...	...
128	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Nagari copper plate inscription	...	...	...	...
129	Do	Do	...	...	...	...

APPENDIX C.

List of Drawings prepared during the year 1930-31.

1. Udri	...	Isvara temple	...	Ground plan.
2. Kuppagadde	..	Do	...	Do
3. Pura	...	Do	...	Do
4. Kubatur	...	Kaitabhesvara temple	...	Do
5. Brahmagiri	Sketch map.
6. Kolar	...	Makbara	...	Do

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The Supplement is written in a careful and judicious manner and it gives a favourable impression of method and scrupulousness in the work of projecting and carrying out the excavation. The site is evidently extensive and the results, so far made public, promise much new material concerning ancient and even prehistoric times. I think that your department has found a good field for its operations and I look forward with interest to the fuller outcome of its methodical operations."

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